GEORGE R.

GEORGE the Second, by the Grace of GOD, King of *Great Britain*, *France*, and *Ireland*, Defender of the Faith, *&c.* To all to whom thefe Prefents fhall come, Greeting:

WHEREAS our trufty and well-beloved *Thomas Bardwell*, of the Parifh of St. *George Hanover-Square*, in our County of *Middlefex*, hath, by his Petition, humbly reprefented to Us, That he hath, after a great many Years Application, Care, Study, Induftry, and Expence, compofed a Book, in Quarto, which is now ready for the Prefs, intituled, THE PRACTICE OF PAINTING AND PERSPECTIVE MADE EASY, with Copper-Plates; which he apprehends will be of the greateft Ufe in inftructing Our Subjects in the Art of Painting: And being defirous of reaping the Fruits of his great Expence and Labour, moft humbly prays Us to grant him Our Royal Licence and Protection, for the fole Printing, Publifhing, and Vending, the faid Work, in the fame manner as has been done in Cafes of the like Nature: We being willing to give all due Encouragement to this Undertaking, are gracioufly pleafed to condefcend to his Requeft; and We do by thefe Prefents, fo far as may be agreeable with the Statute in that Behalf made and provided, grant unto him the faid *Thomas Bardwell*, his Executors, Adminiftrators, and Affigns, Our Licence for the fole Printing, Publifhing, and Vending, of the faid Work, for the Term of Fourteen Years, to be computed from the Date hereof; ftrictly forbidding all Our Subjects within Our Kingdoms or Dominions to reprint or abridge the fame, either in the like, or in any other Size or Manner whatfoever; or to import, buy, vend, utter, or diftribute, any Copies thereof reprinted beyond the Seas, during the aforefaid Term of Fourteen Years; without the Confent and Approbation of the faid *Thomas Bardwell*, his Executors, Adminiftrators, and Affigns, under his or their Hands and Seals, firft had and obtained, as they will anfwer the contrary at their Peril; whereof the Commiffioners, and other Officers of Our Cuftoms, the Mafter, Warden, and Company of Stationers, are to take Notice, that due Obedience may be rendered to Our Pleafure herein declared. Given at Our Court at *St. James's* the 29th Day of *January* 1756, in the Twenty-ninth Year of Our Reign.

By His MAJESTY's *Command.*

H. FOX.

DEATH OF SIR JOHN R. MILBANKE HUSKISSON, BART.—Information of the death of the above diplomatic servant of the Crown has been received at the Foreign-office. Sir John Ralph Milbanke Huskisson died on the 30th ult., at Ertham House, Sussex, after a short illness. The deceased was the only son of Sir John Peniston, seventh baronet, by his wife, Eleanor, youngest daughter of Mr. Julines Hering, and was born November 5, 1800. He married, July 13, 1843, Emily, third daughter of the late Mr. John Mansfield, of Digswell House, Herts, by whom he leaves several children. The late Sir John entered the diplomatic service in the autumn of 1823, and, after probationary service at the Foreign-office, was appointed secretary of legation at Frankfort, in September, 1826, and during his residence there had occasion to fill the post of chargé d'affaires. He was transferred to the embassy at St. Petersburg in 1835, where he was minister *ad interim* from June, 1837, till October, 1838, when he was transferred to Vienna, where he remained but a short time, and was then appointed envoy extraordinary and minister plenipotentiary to the King of Bavaria in Nov., 1843. In Oct., 1862, he was appointed envoy extraordinary and minister plenipotentiary at the Hague. Sir John succeeded to the baronetcy on the death of his father, the seventh baronet, in July, 1850, and in March, 1866, in compliance with the will of Eliza Emily Huskisson, late of Ertham, widow of the Right Hon. William Huskisson, he obtained permission to take the name of "Huskisson" after Milbanke, and to bear the arms of Huskisson quarterly with his own. He is succeeded as ninth baronet by his son, John Peniston, born at Munich in 1847. The sixth baronet of this family, Sir Ralph, on marrying the Hon. Judith Noel, daughter of Sir Edward Noel, Bart., Viscount Wentworth, assumed the name of Noel, and was the father of Anna Isabella, wife of the poet, Lord Byron.

This Book was given to me by my Godmother Lady Milbanke.

Edward Fox.

plate I.

Fig: 1.

Fig: 2.

Fig: 3.
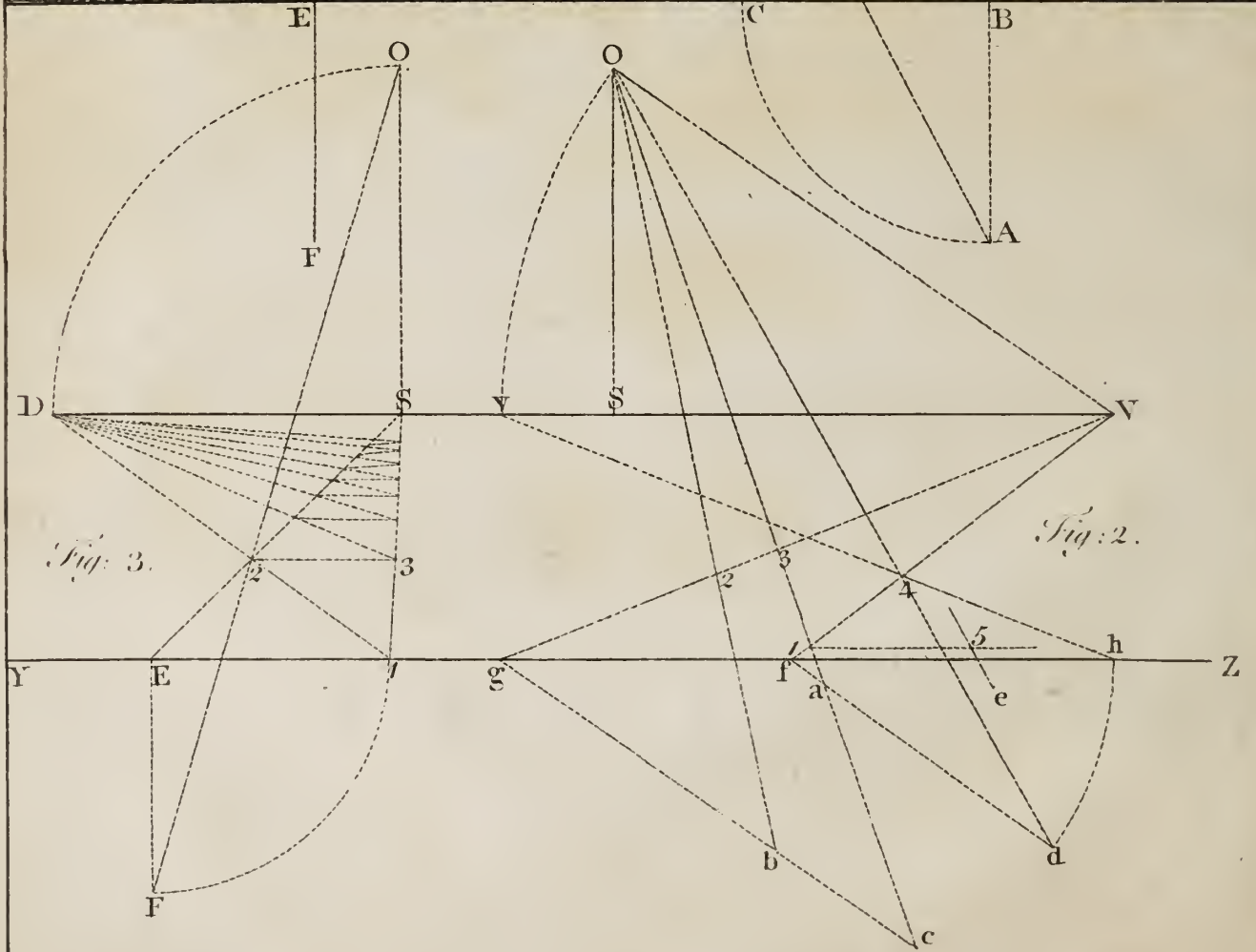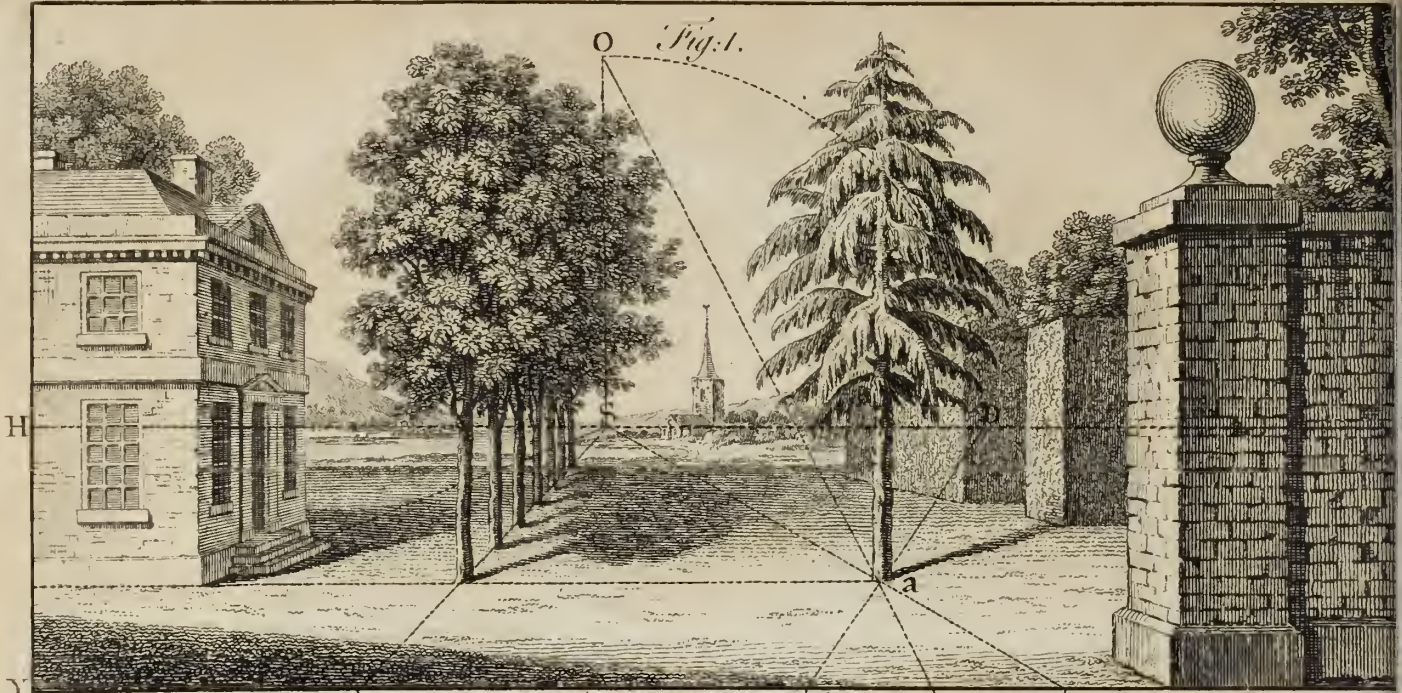
Bardwell delin

F. Vivares Sculp

THE

PRACTICE of PAINTING

AND

PERSPECTIVE

MADE EASY:

In which is contained,

The ART of PAINTING in OIL,

WITH THE

METHOD of COLOURING,

Under the HEADS of

FIRST PAINTING, or DEAD-COLOURING;	Painting BACK-GROUNDS;
SECOND PAINTING;	On COPYING;
THIRD or LAST PAINTING;	DRAPERY-PAINTING;
	LANDSCHAPE-PAINTING;

AND

A new, fhort, and familiar Account of the Art of PERSPECTIVE, illuftrated with Copper-Plates, engraved by Mr. *Vivares*.

By *THOMAS BARDWELL*, PAINTER.

N. B. *No Copy of this Work is genuine that has not my Name, in my own Hand-writing, affixed to it, on the Back of the Title*;

TO

The RIGHT HONOURABLE

THE

EARL of ROCHFORD;

GROOM of the STOLE to His MAJESTY,

AND

One of his MAJESTY's Moft Honourable PRIVY-COUNCIL.

My Lord,

THE fine Arts feem to have a natural Claim to the Patronage of thofe, whom Tafte and Genius infpire with the Love of them, and whofe Rank and Fortunes may afford that Support and Encouragement, without which, they would languifh and droop in Shade and Obfcurity.

<div align="right">The</div>

The Want of this Encouragement, is, poſſibly, one Reaſon why theſe Arts have never flouriſhed among uncivilized uncultivated Nations who, confined by too exact an Equality to the ſole View of procuring the Neceſſaries of Life, have neither Inclination nor Leiſure to purſue and cultivate Ornaments and Elegancies that diſtinguiſh the polite Parts of the World. An eaſy Situation, and Freedom from the Diſtreſſes of Neceſſity, depreſſed with which, the ſtrongeſt natural Genius ſtruggles in vain to exert itſelf, are only to be found in the Favour and Protection of the Noble, the Wealthy, and the Powerful.

To this Cauſe, perhaps, *Europe* owes its Superiority over Climates equally bleſt with that happy Temperature, which might naturally inſpire the nobleſt Inventions, and excite and animate the Ambition of excelling.

Let this Reaſon, my Lord, excuſe the Preſumption of begging Leave to ſhelter this Work under your Lordſhip's Patronage. Your Love for the Art of Painting will, I hope, diſpoſe you to favour an Attempt to reſtore that eſſential Branch of it which is the Subject of the enſuing Treatiſe ; the Decline of which has been univerſally acknowleged and lamented ; and at the ſame time, your Judgment, formed on a Knowlege of its Principles, and Converſation with the beſt Works of the greateſt Maſters, muſt prove a ſufficient Protection and Recommendation to the World.

Here, my Lord, might I indulge the Warmth of my Heart, I could be tempted to expatiate on a Character, that would

<div align="right">employ</div>

employ the utmost of the Painter's Skill, without incurring the Imputation of, what we are so often accused of, Flattery. But I drop the Pencil, though I pretend to some Skill in Colours: Mine are all too faint for the Subject; and I will not daub what I cannot adorn.

The many Favours and Benefits your Lordship has heaped upon me, make this but an Offering of Gratitude most strictly due; and upon this Topic I can never say enough; nor nothing should induce me to be inclined, but as I am sure it would be disagreeable to your Lordship to hear a Repetition of those Favours, your Generosity made it a Pleasure to confer.

May you be long happy, in the pleasing Power of making others so; and may every Object of your Beneficence retain the same grateful Sense of it, and make the same Return, in a sincere Devotion to your Service, with,

My Lord,

Your Lordship's

Most obliged,

Most humble,

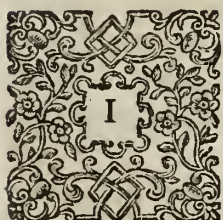*and Most obedient Servant,*

T. BARDWELL.

THE

PRACTICE

OF

PAINTING.

INTRODUCTION.

T is an Obſervation of *Pliny*'s, that the Ancients painted with four Colours only, and out of them made all their Teints. Monſieur *De Piles* is of Opinion, that it was out of theſe they made their Grounds, or what we call the Dead-colouring.

How it really was, Time has put it out of our Power to determine: But if we ſuppoſe thoſe four principal Colours in Perfection, then, I think, it can be no longer doubted, but that from them might be made all the various Colours in Nature. For my part, I cannot believe, that the four capital Colours of the Antients would mix to that ſurpriſing Perfection we ſee in the Works of *Titian* and *Rubens*. And if we have no certain Knowlege of *their* Method of Colouring who lived in the laſt Century, how ſhould we underſtand theirs who lived near Two thouſand Years ago? And why the Method and Practice of Colouring, which was ſo

B   well

well known to *Rubens* and *Van Dyck*, fhould not be continued down to the prefent Mafters, is to me furprifing.

I muft confefs, I have often thought, and ftill believe, that thofe Painters, who had acquired fo fine a Manner of Colouring, might, if they pleafed, have communicated it to Pofterity in Writing : But I never heard, that any Attempt was made towards it ; tho' 'tis probable there might be fome. It is aftonifhing, neverthelefs, all *Europe* fhould fuffer alike at the fame time, for want of that noble Franknefs and generous Spirit, which might have been expected from thofe Mafters ; and which would have done the World more Service than their Pictures.

It is plain, from the Works of their Pupils, that they knew it, becaufe in their Pictures we fee the fame Sort of Colours and Colouring : And from the little Variety of capital Colours, and Samenefs of Method ufed by them, it is not to be doubted but the Whole was contained in a few Principles, neither difficult nor tedious.

If we trace the Art through its feveral Declenfions, we fhall find *Rembrandt*, who was Mafter of all the Parts of Colouring in the higheft Degree, lived to the Year 1668. Next to him was *Zouft*, who died in *England* about eight Years after. *Lely* lived to the Year 1680. *Reily*, who was *Zouft*'s Difciple, furvived them, and was left the beft Colourift we had. Mr. *Richardfon*, who died about the Year 1745, was his Pupil ; but, in my Opinion, in point of Merit much his Inferior. *Reily*, I think, declined in the fame Proportion to *Zouft*, that *Zouft* did to *Rembrandt*.

As all thefe Mafters, from *Rembrandt*, funk gradually below each other in the Art of Colouring, we may with Certainty date the Declenfion of that Art from him.

I cannot attribute this gradual Degeneracy in the Knowlege of fo charming an Art to any thing but Inability, or want of that Generofity I have before mentioned, or both. Tho' thefe Gentlemen were not able to give us fo perfect an Account, as the Great Mafters, yet they might have communicated what they learned from them ; and if it was againft their own private Intereft to have publifhed it whilft they practifed, they fhould, out of a general Regard to Men of Tafte, and to the Art itfelf, have left it

behind

behind them, to have given to Pofterity an Opportunity of reaping the Benefit of their Studies,

I flatter myfelf that the following Sheets, compiled originally for my own Ufe, contain fomething that may be of Confequence in ftudying this Art; and hope the practicable Method of Colouring here laid down, which has been the Refult of much Study, and long Experience, and which I now ufe, will be found both ufeful and agreeable.

In the Courfe of ftudying this Part of my Art, as I could have no Affiftance from the Living, I found myfelf obliged to make my Court to the Dead; I mean their Works. And tho' I have had very little Opportunity to ftudy even them; yet from the few I have copied, I have, after a tedious Courfe of Miftakes, at laft, by mere Dint of Labour, and the Affiftance of Genius, fuch as it is, found the following Method of Colouring very eafy and expeditious.

Painters, fays *De Piles, fpend many Years in the Search of Knowlege, which they might have attained in a little time, had they hit at firft upon the right Path.* This Truth I have experienced; and confefs, that the Works of *Van Dyck* and *Rembrandt* are the fureft Guides to Nature. It is out of thefe moft excellent Mafters, that I have eftablifhed my Method: It is from their Pictures I have found the firft Lay of Colours; and from them I have learned the Virgin Teints, and finifhing Secrets; tho' I have always applied them to Practice from Nature.

In the Method of my Work, I begin with a fhort and plain Account of the principal COLOURS ufed in the FLESH: Next I follow with the principal TEINTS.
FIRST PAINTING, or DEAD-COLOURING.
SECOND PAINTING.
THIRD, or LAST PAINTING.
Of Painting BACK-GROUNDS.
Some Remarks on COPYING.
Of DRAPERY-PAINTING.
Of LANDSCAPE-PAINTING.
A new, fhort, and familiar Account of the Art of PERSPECTIVE.

All thefe Particulars I have endeavoured to make familiar, clear, and inftructive, without Defign to flatter or offend ; and thro' the whole Courfe of the Work I have had the utmoft Regard to Truth.

The Motive of my Publifhing is folely the Benefit of the Art. Such as are born with a happy Genius, tho' deftitute of a Mafter or Guide, may, from thefe Inftructions, acquire a competent Knowlege of Colouring, almoft without ftudying. Here the Lovers of Painting, who ftudy for their Pleafure and Amufement, may be conducted eafily, ftep by ftep, to the Secrets of that Art, which, of all the defigning ones, affords perhaps the greateft Pleafure to the Mind.

It may be objected to me by fome, That my own Works do not fhew I have either acquired or revived that Art, which, according to my own Confeffion, has a long time lain dormant. I am not the proper Perfon to anfwer this Objection : Neverthelefs, I have fome Copies by me, that I will leave to Judges to compare, in this Point, with any Painting that has been done for the laft fixty or feventy Years. And I believe I could convince any Artift, even at twice painting a Head from the great Mafters, that my Method will certainly anfwer to all their Variety of Colouring. And fure every fenfible Painter will grant, that that Method which comes neareft to *Van Dyck* and *Rembrandt*, will certainly be the neareft Way to Nature.

Since I have eftablifhed myfelf in thefe Principles, I muft inform the Reader, that I find no Difference in the Method of the Working between Copying, and painting from Nature. Had I known, at my firft fetting out, as much as I have fince learned, I fhould have approached much nearer to thofe great Mafters. Others, who have the Advantage of Youth, may, I am perfuaded, attain the End I propofe. It is for them that I write; and moft fincerely wifh the Rules I lay down may contribute to reftore fo divine an Art.

Monfieur *De Piles* fays, Titian *and* Rembrandt *prepared their firft Lay, or Grounds, very near alike ; and with Colours that kindly united, and were as near to the Life as poffible ; on which they laid their Virgin Teints with light Strokes of the Pencil ; and thus they imitated the Force and Frefhnefs of* Nature.

Nature. ------ *They were convinced that there were certain Colours, which deſtroyed each other, if they were mixed to Exceſs; and that they ſhould be as little ſhaken as poſſible by the Motion of the Pencil.*

It would be Folly in any Man, at this preſent Time, to aſſume ſo much Knowlege in the Art of Painting, as Monſieur *De Piles* really had; who was a Man of Genius and Learning, that made Painting his principal Study, and travelled on purpoſe to complete his Knowlege in that delightful Art; was intimately acquainted with the Painters in his time, who aſſiſted him in ſtudying the Works of the Great Maſters, which he carefully examined; and from which he made his Reflections, and judicious Remarks. This was when the Works of *Van Dyck* and *Rembrandt* were more in Perfection, and in an Age when Painting was better underſtood.

Is it poſſible for any thing to be more plain and intelligible, than theſe two moſt excellent Remarks of Monſieur *De Piles*; which contain the principal Matter and Foundation of Colouring? This is vaſtly different from theirs, whoſe Colouring is, as they pretend, to change and wear to the Complexion: Tho' this may anſwer their Purpoſes, yet none that ſtudy the Art of Colouring will, I hope, believe it. It is certainly true, that the Great Maſters imitated Nature in their Firſt Painting or Dead-colouring, ſo far as they could without dirtying the Colours, omitting only the finiſhing Touches and Colours, that ſhould come laſt; which I deſign to ſhew in the Courſe of this Work, in the moſt intelligible manner I can, and exactly to the Rules and Method of my preſent Practice.

Some Painters imagine the Great Maſters had Colours, which we have no Knowlege of; and it is probable they might: Yet I confeſs, I ſee none in the Pictures of *Van Dyck* and *Rembrandt*, but what are common to Painters; only ſome of them are better than ours, which would be remedied, if that Art was more encouraged by the Painters. Thoſe we have, I am convinced, would appear much finer, if they were laid on proper Grounds.

A Painter ſhould have as great a Regard to his Firſt Lay, as he has to the ſucceeding Parts of his Work. Sir *Godfrey Kneller*, in *Lely*'s time, ſtudied his Manner, and prepared his Grounds, and Firſt Lay of Colours;

on

on fuch Cloths as *Lely* ufed : But after his Death he foon fell into a flighter manner, which was more agreeable to his Genius and Inclination, and invented the cold grey-coloured Cloths, on which he eftablifhed his flight expeditious manner. Then was the Time, when the Painters expofed their Underftanding, in neglecting the charming Stile of *Van Dyck*, to follow *Kneller*. But tho' Colouring was not his Talent, yet he was in his time the beft Face-painter in *Europe* : Nor has there been an Artift fince him, whofe Heads can ftand any Comparifon with his. After him, Colouring hung here for fome time between the Manners of Mr. *Richardfon* and *Rofalba*; the Followers of the latter failing in Oil, eftablifhed her Method.

Having traced the Art of Painting thro' its feveral Declenfions, I will venture to give my Opinion on it, as it ftands at this prefent time, in regard to Portraiture; and hope to do it in fuch a Manner, as to offend no-body that may differ from me. If I may be allowed to judge from the Pictures brought home by Gentlemen from abroad, as the Works of the moft eminent living Mafters, I may, without Partiality, affirm, that Face-painting is no-where fo well performed as in *England*, notwithftanding the Prejudices of fome in favour of Foreigners : Nor is it at all furprifing it fhould be fo, fince, where there is the greateft Encouragement to an Art, thither the moft eminent Mafters in that Art will refort, and there it will be improved to its greateft Height. It is well known, that no Nation in the World delights fo much in Face-painting, or gives fo generous Encouragement to it, as our own; and it is equally known, that no Country affords fuch Helps in regard to beautiful Nature. We have alfo the greateft Number of *Van Dyck*'s Pictures, and the reft of the beft Face-painters *(Rembrandt* excepted), of any People : And it feems reafonable, from thefe Obfervations, which are founded on Matter of Fact, to infer, that *England* is preferable to all other Nations whatfoever in this refpect, and the beft Place for ftudying the Art of Face-painting.

I cannot but indulge a fort of Compaffion for thofe Artifts, as I do for other miftaken Men, who conceive it abfolutely neceffary to traverfe *Italy* and other Countries, wafting that Time abroad, which, in my humble Opinion, may be employed at leaft as well at home, in ftudying the Works of *Van Dyck*, and the inimitable Beauties of the *Englifh* Ladies, which I

think

think as much preferable to the Antiques, as the animated Beauties of Nature are to the cold Imitations of her in Stone.

I am informed there is a Scheme on Foot to eſtabliſh an Academy for Painting and Sculpture: I wiſh it may ſucceed, as it muſt probably in time improve thoſe Arts to the higheſt Perfection, and will of courſe do Honour to the Nation, and to the Nobility, who will, from frequenting it for their Amuſement, learn the Principles of thoſe Arts, and ſo become real Judges.

Of the principal COLOURS *uſed in the* Fleſh, *from which all the* Teints *are made.*

1. FLAKE-WHITE, or FINE WHITE, is the very beſt White we have. This Colour ſhould be ground with the fineſt Poppy Oil than can be made. At preſent our White is bad, on account of the Oil, which is not really Poppy. White is a friendly working Colour, and comes forward with Yellows and Reds, but retires with Blues and Greens. It is the Nature of all Whites to ſink into whatever Ground they are laid on; therefore they ſhould be laid on white Grounds.

2. IVORY-BLACK is the beſt Black we have: It is a Colour which ſympathizes and mixes kindly with all the others. It is a true Shade for Blue. Ivory-Black and a little Indian Red make the beſt general Shadow-colour that can be. It is ground with Linſeed Oil, and uſed with drying Oil. Black is a cold retiring Colour.

3. ULTRAMARINE is the fineſt Blue in the World. It is a tender retiring Colour, and never glares; and is a beautiful glazing Colour: It is uſed with Poppy Oil.

4. PRUSSIAN is a very fine Blue, and a kind working Colour. It is ground with Linſeed Oil, tho' I think Nut Oil is more proper. It ſhould never be uſed in the Fleſh, but in the green Teint, and the Eyes.

5. LIGHT

5. LIGHT OKER is a friendly mixing Colour, and of great Ufe in the Flefh : It is ufually ground with Linfeed Oil, but Nut Oil is better. All Yellows are ftrengthened with Reds, and weakened with Blues and Greens.

*5 * Burnt Oker* —

6. LIGHT RED is nothing but fine light Oker burnt : This and White in mixing produce the moft perfect Flefh-colour that can be made. It is a beautiful, clean, kind, working Colour ; but too ftrong for the White ; and therefore will grow darker. It fhould be ground and ufed with Nut Oil.

7. NO VERMILLION, but what is made of the true native Cinnabar, fhould ever be ufed. It will not glaze ; but is a fine Colour when it is glazed. It is ground with Linfeed Oil, and fhould be ufed with drying Oil.

8. CARMINE is the moft beautiful Crimfon that can be : It is a middle Colour between Lake and Vermillion ; is a fine working Colour ; and glazes delightfully. It fhould be ground with Nut Oil, and ufed with drying Oil.

9. LAKE is a tender, fympathizing, deep Red ; but of no ftrong Body ; therefore it fhould be ftrengthened with Indian Red. It is the beft glazing Colour that can be ufed. It is ground with Linfeed Oil, and ufed with drying Oil.

10. INDIAN RED is a ftrong, pleafant, working Colour ; but will not glaze well ; and when mixed with White, falls a little into the Lead. It is ground and ufed as the Lake.

11. BROWN PINK is a fine glazing Colour ; but of no ftrong Body : In the Flefh it fhould never join, or mix with the Lights ; becaufe this Colour and White antipathize, and mix of a warm dirty Hue ; for which Reafon their Joinings fhould be blended with a cold middle Teint. In glazing of Shadows, it fhould be laid before the other Colours, that are to enrich it : It is one of the finifhing Colours, and therefore fhould never be ufed alone in the Firft Painting. It is ftrengthened with burnt Umber, and

and weakened with Terraverte ; ground with Linſeed Oil, and uſed with drying Oil.

12. BURNT UMBER is a fine warm Brown, and a good working ſtrong Colour : It is of great Uſe in the Hair, and mixes finely with the warm Shade.

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Of the Principal TEINTS *that are abſolutely neceſſary for painting* Fleſh ; *all which are made from the principal Colours.*

1. LIGHT RED TEINT is made of Light Red and White : It is the moſt kind and beſt conditioned of all Colours, for the general Ground of the Fleſh. With this Colour, and the Shade-Teint, we ſhould make out all the Fleſh, like Claro Obſcuro, or Mezzontinto. We ſhould alſo remember, that this Colour will grow darker ; becauſe it is in its Nature too ſtrong for the White ; therefore we ſhould improve it ; that is, mix ſome Vermillion and White with it, in proportion to the Fairneſs of the Complexion : And tho' it is thus mixed, yet I ſhall call it the Light-red Teint in all the Courſe of the Work ; becauſe I would not have the Vermillion Teint confounded with it, as if there was no Difference.

2. VERMILLION TEINT is only Vermillion and White, mixed to a middle Teint : It is the moſt brilliant Light-red that can be : It agrees beſt with the White, Light-red, and Yellow Teints.

3. CARMINE TEINT is Carmine and White only, mixed to a middle Teint : It is of all Colours the moſt beautiful Red that can be for the Cheeks and Lips : It is one of the finiſhing Colours, and ſhould never be uſed in the firſt Painting, but laid upon the finiſhing Colours, without mixing.

4. ROSE TEINT is made of the Red Shade and White, mixed to a middle Degree, or lighter : It is one of the cleaneſt and moſt delicate Teints

that

that can be used in the Flesh, for clearing up the heavy dirty Colours; and therefore, in changing, will sympathize and mix kindly.

5. YELLOW TEINT is often made of *Naples* Yellow and White; but I make it of light Oker and White, which is a good working Colour. Remember the Oker is too strong for the White; therefore we should make a little Allowance in using it. It follows the Light-red Teints, and should always be laid before the Blues. If we lay too much of it, we may recover the Ground it was laid on with the Light-red Teints.

6. BLUE TEINT is made of Ultramarine and White, mixed to a lightish Azure: It is a pleasant working Colour: With it we should blend the Gradations. It follows the Yellows; and with them it makes the Greens; and with the Red it produces the Purples. No Colour is so proper for blending down, or softening the Lights into keeping.

7. LEAD TEINT is made of Ivory-Black and fine White, mixed to a middle Degree: It is a fine retiring Colour; and therefore is of great Use in the Gradations, and in the Eyes.

8. GREEN TEINT is made of Prussian, light Oker, and White: This Colour will dirty the Lights, and should be laid sparingly in the middle Teints. It is most used in the Red Shadows, where they are too strong: It is of a dirty antipathizing Nature.

9. SHADE-TEINT is made of Lake, Indian Red, Black, and White, mixed to a beautiful Murrey Colour of a middle Teint: This is the best Colour for the general Ground of Shadows; for which Reason I call it the Shade-Teint: It mixes with the Lights delightfully, and produces a pleasant clean Colour, a little inclined to the redish Pearl. As all the four Colours of its Composition are of a friendly sympathizing Nature, so consequently this will be the same; and therefore may be easily changed, by the Addition of any other Colours.

10. RED SHADE is nothing but Lake and a very little Indian Red: It is a charming working Colour, and a good Glazer: It strengthens the Shadows on the Shade-Teint; and receives, when it is wet, the Green and Blue Teints agreeably. It is a good Ground for all dark Shadows.

<div align="right">11. WARM</div>

11. WARM SHADE is made of Lake and Brown Pink, mixed to a middle Degree : It is a fine Colour for ſtrengthening the Shadows on the Shade-Teint, when they are wet or dry. We muſt take care that it does not touch the Lights, becauſe they will mix of a dirty Snuff-Colour ; and therefore ſhould be ſoftened with a tender cold Teint.

12. DARK SHADE is made of Ivory-Black and a little Indian Red only. This Colour mixes very kindly with the Red Shade, and ſympathizes agreeably with the middle Teints in the Dead-colouring. It is a charming glazing Colour for the Eye-brows and darkeſt Shadows. It is of all the moſt excellent Shadow-Colour, and one of the fineſt working Colours we have.

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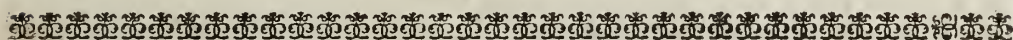
FIRST PAINTING.

The Colours *and* Teints *that are neceſſary for the* Firſt Painting *of the* Fleſh.

1. FINE White.
    2. Light Oker-----and its two Teints.
    3. Light Red -------- and its two Teints.
    4. Vermillion -------- and its Teint.
    5. A Teint made of Lake, Vermillion, and White.
    6. Roſe Teint.
    7. Blue Teint.
    8. Lead Teint.
    9. Green Teint.
    10. Half-ſhade Teint--- is made of Indian Red, and White.
    11. Shade-Teint.
    12. Red Shade.
    13. Warm Shade.

The finiſhing Pallet for a fine Complexion requires ſix more; *viz,* Carmine and its Teint, Lake, Brown Pink, Ivory-Black, and Pruſſian Blue.

The

The Firſt Painting, or Dead-colouring, I divide into Two Parts: The Firſt, I call the Firſt Lay, or Ground; the Second, the Laying on the Virgin Teints.

The firſt Lay of Colours conſiſts of Two Parts: The one is the Work of the Shadows only, and the other that of the Lights.

The Work of the Shadows is to make out all the Drawing, very correctly, with the Shade-Teint, in the ſame manner as if it was to be done with this Colour only; and remember to drive or lay the Colour ſparingly. The Lights ſhould be all laid in with the Light-red Teint, in different Degrees, as we ſee them in Nature: Theſe two Colours united produce a clean tender Middle Teint; for, mixing with the Shade-Teint, they turn to a pearly Hue; and by ſtrengthening them with the Light-red, we may work to a very good Reſemblance. In uniting the Lights and Shades, we ſhould uſe a long Softener, about the Size of a large Swan's-quill; which will help to bring the Work into Character, and leave the Colouring more delicate; then go over the darkeſt Shadows with the Red or Warm Shade, which will finiſh the firſt Lay.

The Warm Shade being laid on the Shade-Teint, improves it to a warmer Hue; but if laid inſtead of the Shade-Teint, it will dirty and ſpoil the Colours it mixes with; and if the Red Shade be laid firſt, inſtead of the Shade-Teint, the Shadows would then appear too red and bloody; therefore, notwithſtanding theſe two Colours are the beſt that can be for the Shadows, yet they are too ſtrong to be laid alone; which is a Proof of the great Uſe and Merit of the Shade-Teint. Here we may obſerve, that the Shade and Light-red Teints are ſo friendly and delicate in their Natures, that they will not dirty tho' we are continually changing them: How proper then, and agreeable to our Purpoſe, are they, for making the moſt principal Part of the Likeneſs, when in altering and changing they always produce a clean Colour of the inviting pearly Hue?

The Second Part of the Firſt Painting.

In order to finiſh the Firſt Painting, improve the Reds and Yellows to the Complexion, and after them the Blues; obſerving, that the Blues on the Reds make the Purple, and on the Yellows produce the Green. The
   ſame

fame Method is to be underſtood of the Shadows; but be ſure to leave them clean, and not too dark: Therefore Allowance ſhould be made in their Grounds with the Light-red; becauſe glazing them will make them darker. When the Cloth is of a dark or bad Colour, there muſt be a ſtrong Body of Colour laid all over the Shadows, ſuch as will not ſink into the Ground, but appear warm, and a little lighter than the Life, ſo that it may be of the ſame Forwardneſs to finiſh, as if it had been a light Ground. Therefore the Buſineſs of Dead-colouring is, that we leave it always in the ſame Order for finiſhing, tho' the Colour of the Cloth be quite the Reverſe.

I am convinced by Experience, that the Grounds of Shadows, in what we call the Dead-colouring, ſhould be ſuch as will ſupport the Character of the finiſhing Colours; which Ground muſt be clean, and a little lighter than the finiſhing Colours; I ſay, a little lighter, becauſe the Finiſhing of Shadows is glazing; and no other Method but glazing can leave ſuch Brilliancy and Beauty as they ought to have: For I find, that glazing the Shadows in the Firſt Painting is not ſo proper as laying a Body of Shadow-colours, that are very near to the Life, tho' a little lighter: Theſe may be glazed and touched upon, when dry, with a great deal of Eaſe: But if we begin the Firſt Painting with glazing, we ſhall find it will ſtare, and be of no Uſe; and the ſolid Colours which are laid on it, will look heavy and dull; therefore all Shadows and Colours, that are to be glazed, ſhould be done with Colours of a clean ſolid Body; becauſe the Glazing is more laſting, and has the beſt Effect, on ſuch Colours. Remember to leave no Roughneſs; I mean ſuch as will appear rough, and interrupt or hurt the Character of the finiſhing Colours; which, by examining the Work whilſt it is wet, with a ſoft Tool, or when it is dry, with a Knife, may be avoided, as it will eaſily take off the Knots and rougheſt Parts.

The Light-red and White improved is ſuperior to all other Colours for the firſt Lay or Ground; which ſhould be always done with a full Pencil of ſtiff Colour, made brighter than the Life, becauſe it will ſink a little in drying. The greater the Body and Quantity of Colour, and the ſtiffer it is laid, the leſs it will ſink: Every Colour in drying will ſink, and partake, in proportion to its Body, of the Colour it is laid on: Therefore all the Lights of the Fleſh, if not laid on a light Ground, muſt conſe-

quently

quently change a little from the Life, if there is no Allowance made. The Shade-Teint for the Shadows fhould fall into the Rofe Teint, as the Complexion grows delicate ; all which fhould be lightly united, with a foft long pointed Hog-tool, to the Lights, making out the Whole like Mezzotinto.

I believe the great Mafters very feldom fweetened or foftened the Colours, but in uniting the firft Lay, they were very careful in preferving the Brightnefs of their Colours, and therefore did not work them below the Complexion. For to force or keep up a Brilliancy in the Grounds, can only be done with the Whites, Reds, and Yellows ; which Method will make up for the Deficiency of the White Grounds : Therefore, the Firft Painting fhould be left bright and bold, and the lefs the Colours are broken the better. We fhould forbear ufing any Colours that will prejudice them, and be contented to add what is wanted the next Painting ; where if we fail, a clean Rag will reftore the firft Ground.

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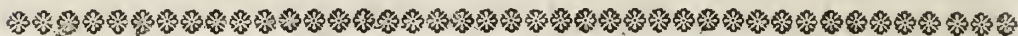
Second Painting.

THE Second Painting begins with laying on the leaft Quantity that can be of Poppy Oil ; then wipe it almoft all off, with a dry Piece of a Silk Handkerchief.

The Second-Painting is alfo divided into Two Parts : One I call the firft Lay of the Second Painting ; which is fcumbling the Lights, and glazing the Shadows : The other, finifhing the Complexion with the Virgin Teints, and improving the Likenefs, as far as we can, without daubing.

Scumbling, is going over the Lights, where they are to be changed, with the Light-red Teints, or fome other of their own Colours, fuch as will always clear and improve the Complexion, with fhort ftiff Pencils ; but fuch Parts only as require it ; otherwife the Beauty of the firft Painting will be fpoiled, and we make ourfelves double Work.

The Light-red Teint improved, is the very beft Colour that can be for Scumbling, and improving the Complexion in general. Where the Shadows

and

and Drawing are to be corrected, we fhould do it with the Shade-Teint, by driving the Colour very ftiff and bare, that we may the eafier retouch and change it with the finifhing Teints. Some Parts of the Shadows fhould be glazed with fome of the tranfparent Shadow-Colours, fuch as will improve, and come very near to the Life; but be fure not to lay on too much of it, for fear of lofing the Hue of the firft Painting, the Ground of which fhould always appear through the Glazing. Be very careful, in uniting the Lights and Shades, that they do not mix dead and meally; for the more the Lights mix with the Shades, the more meally thofe Shades will appear. Thus far the Complexion is prepared and improved, in order to receive the Virgin Teints and finifhing Touches.

The Second Part of the Second Painting,

Is to go over the Complexion with the Virgin Teints : Thefe are the Colours which improve the Colouring to the greateft Perfection, both in the Lights and Shadows. This fhould be done in the fame manner as we laid them in the fecond Part of the firft Painting ; that is, with the Reds, Yellows, and Blues ; blending them with delicate light Touches of the tender middle Teints, without foftening. We fhould leave the Teints and their Grounds clean and diftinct, and be content to leave off whilft the Work is fafe and unfullied, leaving what is farther required for the next Sitting ; for, in attempting the finifhing Touches before the other is dry, we lofe the Spirit and Drawing, and dirty where-ever we touch.
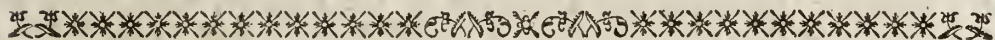
The THIRD PAINTING *or,* FINISHING.

IT is to be fuppofed the Complexion now wants very little more than a few light Touches; therefore there will be no Occafion for oiling.

Begin with correcting all the Glazing ; firft, where the Glazing ferves as a Ground or under Part ; then we fhould determine what fhould be done next, before we do it, fo that we may be able to make the Alteration on the Part with one Stroke of the Pencil. By this Method, we preferve
both

both the Glazing and the Teints; but if it happens that we cannot lay such Variety of Teints and finishing Colours as we intended, it is much better to leave off while the Work is safe and in good Order ; because those few Touches, which would endanger the Beauty of the Colouring, may easily be done, if we have Patience to stay till the Colours are dry; and then, without oiling, and those Finishings with free light Strokes of the Pencil.

I believe that *Rembrandt* touched upon his best Pictures a great many Times, letting them dry between : It was this Method, most certainly, which gave them that surprising Force and Spirit, which is so inimitable. I find it much easier to soften the over-strong Teints when they are dry, than when they are wet ; because we may add the very Colours that are wanting, without endangering the dry Work. If any of the Colours of the Pallet want to be a little changed to the Life, when we are painting, it is much better to do it with the Knife on the Pallet, than with the Pencil ; because the Knife will mix, and leave it in good Order for the Pencil.
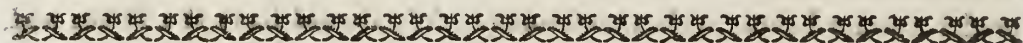
Of BACK-GROUNDS.

VAN Dyck made out the Keeping in his Back-grounds more from the different Opposition and Harmony of the Colours, than from his Knowledge of the Claro Obscuro. I confess I cannot find in his Pictures that Intelligence of Light and Shade, which is so striking and beautiful in *Rembrandt*'s : *Van Dyck*'s general Method was to be very still and mellow, and to break the Colours of the Ground with those of the Drapery. This will certainly produce Harmony, the Principles of which Method belong only to the Art of Colouring : But it is the Knowlege of Light and Shade which gives that surprising Force and Strength, which, at first Sight, we find in *Rembrandt*'s Works. I have seen a Picture of a Lady, where he has made the Ground just light enough to shew her Complexion and Hair, which was a dark Brown, in the greatest Perfection : The Ground was a Wall, which, near to the Face, was lighter than the Shadows of the Flesh,

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and the Light diminished so artfully in the Gradations, that though the Part round the Head was much darker, yet it appeared to be of the same Colour with that near the Flesh. I must own, I like this Method of relieving the Head from the Ground, better than *Van Dyck*'s Method, where he has made the Ground almost of the same Colour with the Hair ; and though I admire his Way of breaking the Colours of the Ground with those of the Draperies, yet I am not so much pleased, where there appears too near a Sameness, as I have seen in some of his Pictures, where he has carried this Principle so near, that it is almost imperceptible. In *Rembrandt's* Pictures at *Yarmouth*, the Lights and Shades are as visible as those in his Prints, and are remarkably broad, clear, and still ; the Shadows are very warm and thin, and look as if they were painted all at once, with a Plenty of Colour, which appears transparent : Which Transparency was done by Glazing the dead Colouring.

The principal Colours that are necessary for painting of Back-grounds in Portraiture, as Walls, Buildings, or the like, are White, Black, Indian Red, Light and Brown Oker, Prussian, and burnt Umber, from which the eight principal Teints are made, as follows :

1. PEARL is made of Black, White, and a little Indian Red.
2. LEAD, of Black and White, mixt to a dark Lead Colour.
3. YELLOW, of Brown Oker and White.
4. OLIVE, of Light Oker, Prussian, and White.
5. FLESH, of Indian Red and White, mixt to a Middle Teint.
6. MURREY, of Indian Red, White, and a little Black, mixt to a kind of Purple, of a Middle Teint.
7. STONE, of White, Umber, Black, and Indian Red.
8. DARK-SHADE, of Black and Indian Red only.

Here the Lead Teint serves for the Blues ; the Flesh Teint mixes agreeably with the Lead ; and the Murrey is a very good blending Colour, and of great Use where the Olive is too strong. The Umber, White, and Dark Shade, will produce a fine Variety of Stone Colours : The Dark Shade and Umber, used plentifully with drying Oil, make a charming warm Shadow-Colour. All the Colours should be laid with drying Oil only, because they mix and set the better with the Softener.

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Where

Where the Marks of the Trowel are fo ftrong in the Priming of the Cloth, that one Body of Colours will not be fufficient to conceal it, we fhould lay a Colour to prevent it ; which fhould be dry, before we begin with thofe Parts that we expect to finifh at once Painting.

The Method of Painting Back-grounds, I divide into two Parts.

The Firft Part is the Work of the Firft Lay : The Second is to follow on that with the Finifhing Teints.

Of the Firft Lay.

We fhould always begin from the fhadowed Side of the Head, and paint the Lights firft ; from them go into the Gradations and Shadows, which fhould be done with a large ftiffifh Tool, very fparingly, with the dark Shade and White, a little changed with the Colours that will give it more of the required Hue, but very near in regard to Tone and Strength ; leaving them like Mezzotinto.

The dark and warm Shadows fhould be laid before the Colours that join them : This we fhould do with the dark Shade and Umber, drove with drying Oil : I fay, before the Colours that join them, becaufe, if thofe Colours were laid on firft, they would interrupt and fpoil the Tranfparency, which is their greateft Beauty. The more the Firft Lay is drove, the eafier and better we may change it with the finifhing Teints ; therefore we may lay them with the greater Body.

The Second Part is to follow directly, whilft the Firft Lay is wet, with thofe Teints that we think are moft proper to harmonize and finifh with.

Begin with the Lights firft ; and remember, as we heighten and finifh them, we do it with warmer Colours ; and let thofe be accompanied with fine tender cold Teints. The lighteft Part of the Ground is always neareft to the fhadowed Side of the Head : This is the Part which governs all the reft ; and fhould be painted with a Variety of light, warm, clear Colours, which vanifh, and lofe their Strength imperceptibly, in the Gradations.

Thefe

Thefe fhould be laid with a kind of cloudy Touch, rather than fpotted; and we muſt take care that we do not cover too much of the Firſt Lay, but conſider it as the principal Colour.

From the Lights we go to the Gradations and Shadows; for when the Lights are well adapted to produce and ſupport the Head, it is eaſy, I think, to fall from them into whatever kind of Shadows we fhall find moſt proper for our Work: Then ſoften and blend the Whole with a long large Hog-tool; which, with the Strength and Body of the drying Oil, will melt and ſweeten all together, in ſuch a flattering Manner, as will ſeem ſurpriſeingly finiſhed. Remember the Teints will ſink, and loſe a little of their Strength and Beauty in drying. All the Grounds, as Walls, &c. fhould be finiſhed at once Painting; but if they want to be changed, we may glaze them with a little of the dark Shade and drying Oil, drove very bare; on which, with a few light Touches of the Colour that is wanting, we may improve their Hue. The dark Shadows may alſo be ſtrengthened and improved by Glazing, which fhould be done after the Figures are near finiſhed, for fear of making them too ſtrong.

I ſee *Rembrandt*'s Grounds are rather brighter in the Lights, and have more Variety of Teints, than any other Painter's: And to be ſure he had obſerved, and juſtly too, that thoſe Teints diminiſh in Proportion with the Lights: Therefore his Shadows have but a faint Appearance of Teints. He underſtood the Gradations in Perfection, by mixing and breaking the Firſt Lay of Colours, ſo artfully, that they flatter us in regard to their real Strength.

Freſnoy ſays, *Let the Field or Ground of the Picture be pleaſant, free, tranſient, light, and well united with Colours which are of a friendly Nature to each other, and of ſuch a Mixture, as that there may be ſomething in it of every Colour that compoſes your Work, as it were the Contents of your Pallet.*

De Piles ſays, *Variety of Teints, very near of the ſame Tone, employed in the ſame Figure, and often upon the ſame Part, with Moderation, contribute much to Harmony.*

All the Curtains fhould be dead-coloured when we paint the Ground; and fhould be done with clean Colours, of a near Hue to the intended

Curtain;

Curtain ; such as will support the finishing Colours.   Do it with a tender
sort of Keeping, and near in regard to their Tone in the Lights, but
much softer in the Shadows. All which should be mixed and broken with
the Colours of the Ground ; and, as *Fresnoy* says, *Bodies that are back in*
the Ground, should be painted with Colours allied to those of the Ground itself.
It will often happen, for want of the Life, or some Design, that we
cannot make the Folds the first Painting ; we should then leave the Masses
of Light and Shadow, in regard to the Keeping of the Picture, broad
and well united together, such as may seem easy to finish on.   The
Colours of the Landskip, in Back-grounds, should be broke and softened
also with those of the Parts which join them.   This Method brings them
into Keeping, which will make all the Parts of the Ground as it were
of one Piece, so that the different Parts do not stare, nor cut at their Extre-
mities.

The Sky should be broke with the Lead and the Flesh Teints : The
Murrey Teint is of great Use in the Grounds of distant Objects ; and the
Umber and Dark Shade in the near Grounds: The Greens should be more
beautiful than we intend them, because they will fade and grow darker.
After all is painted, we should go over the Whole very lightly with the
Softener, as we did the Grounds, which will make it look agreeably finished.
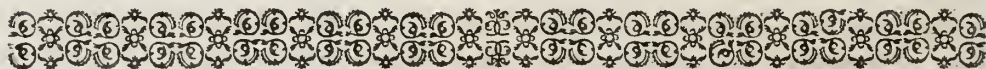
On COPYING.

THE Author of the *Analysis of Beauty* has given his Opinion of
Copying in his true Spirit and Genius ; treating with Ridicule one
of the most useful Parts of Painting. This I impute to his Want of
Skill in this Branch of the Art, or to a most ill-grounded Prejudice : For
is it reasonable to believe, that a Painter, who understands the true Merit
of Copying, would treat that Part of the Art with Contempt, which the
greatest Masters have always practised and esteemed ? Men of common
Sense know, that the Artists in all Ages have copied and studied each
other, in whatever they found most for their Purpose, and for the Advance-
ment

ment of their Art : Was it not for this, the Art itfelf would foon dwindle and decay ; and I wifh this has not been the Cafe with us.

Rubens ftudied principally the Works of *Titian*, *Paul Veronefe*, and *Tintoret* ; that is, he copied fuch of their Pictures as he thought moft worthy his Imitation, and kept them for his own Ufe.

Van Dyck copied *Titian*, and all the *Venetian* School ; or, in *De Piles*'s Phrafe, *fkimmed their Cream*. *Teniers* is celebrated for transforming himfelf into as many Mafters as he copied ; which he did fo exactly, that it is hard to diftinguifh the Copies from the Originals. *Hanneman*'s Copies of *Van Dyck* are taken for the Originals of that great Mafter. I have feen Copies by *Stone*, fold at great Prices for undoubted Originals, notwithftanding they were divefted of that free Pencilling, and charming Variety of Teints, which are fo apparent in *Van Dyck*. *Buckfhorn* was one of the laft good Copiers we have had in *England* ; the reft that followed him and his Mafter *Lely*, foon dwindled to Half-Artifts. There is a Copy of *Buckfhorn*'s Painting after *Van Dyck*, which I like much better than any of *Stone*'s : I mean the Picture of the Earl of *Strafford* and his Secretary, in the Marquis of *Rockingham*'s Collection, which is well painted, and defervedly efteemed.

I believe every one, that has heard of *Andrea del Sarto*'s Copy of *Leo* the Tenth, painted by *Raphael* and *Julio Romano*, will be convinced of the great Ufe and Merit of an Art, to which is owing that great Number of Originals now abounding in every Country. By Originals, I mean Pictures impofed as fuch, by our ingenious and honeft Dealers, to adorn the Cabinets of the Virtuofi and Connoiffeurs,

It is furprifing, that fince the Age of thefe great Mafters, we have not had a Man able to make a fine Copy from any one of their Pictures : And I believe, if fuch a Genius fhould hereafter arife, it is to be feared the Deftroyers of the Art, if they are fuffered to go on, will fcour off the Remains off their Beauties, fo that very little will be left for him to ftudy ; and by the End of this Century there will be none fit for Copying.

It is in vain for a Man to think of making a fine Imitation of any of the Great Masters, without being thoroughly acquainted with the Nature of Colours and of Colouring; and without being clearly convinced, at Sight of the Picture he is going to copy, of the Method and Principles on which it was painted. It is the Want of this Knowlege and Conviction which leads us into so many Errors and Mistakes.

A Painter, that has acquired any Sort of Manner, will always tincture his Copying with the same. Now-a-days we are too apt to fall into a Manner, before we understand the Nature of Colours; which is the Case, where some predominant Colour or Hue appears in all the Complexions alike. For this Reason a Painter, whose Carnations are too red, will certainly make his Copies blush: Or if his Colouring and Shadows be heavy, they will of course fall into the Obscuro. By the same Rule, whatever Teints infect his Colouring, the same will unavoidably taint his Copying; for which there is no Cure, because he himself is infected.

Monsieur *De Piles* says, *It is very rare to change a bad Manner in Colouring for a better: That* Raphael, Michael Angelo, Leonardo da Vinci, Julio Romano, *and other great Masters, spent their whole Lives without truly understanding good Colouring.* And tho' Colouring is the principal Excellence in Copying, yet it is necessary that every Artist should avoid a particular Manner with his Pencil, otherwise it will certainly be seen in his Work.

From what has been said on this Subject, I apprehend, it appears, that the Art of Copying, which was practised by the Great Masters, in order to catch each other's Excellencies and Perfections, and by which their noble Works have been so often repeated, and as it were renewed, is so so far from deserving Contempt, that it ought to be encouraged, as a thing highly useful, and worthy of Esteem.
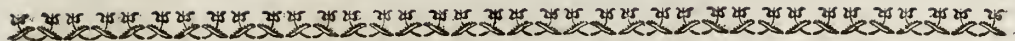
Of Painting DRAPERIES.

IN order to underſtand the Nature, and different Degrees, of Colours or Teints uſed in painting Draperies, I firſt determine how many Diviſions are abſolutely neceſſary to make the Firſt Lay of Colours, and, after that, the Reflects and Finiſhing Teints.

The right Method of painting Draperies or Sattins in general, is, to make out the Whole, or what I call the Firſt Lay, with three Colours only; *viz.* the Lights, Middle Teint, and Shade-Teint.

For the Lights, I mean the Colour of all the High Lights. The Middle Teint ſhould be very near to the general Hue of the Sattin, &c. and of an exact middle Degree between the High Lights and the Shade-Teint. The Shade-Teint I would have dark enough for the general Hue of all the Shadows; for which reaſon I call it the Shade-Teint.

We ſhould obſerve, that the Lights ſhould rather incline to a warmiſh Hue; and the Middle Teint ſhould be made of friendly working Colours, ſuch as will always mix of a clean tender coldiſh Hue. The Shade-Teint ſhould be made of the ſame Colours as the Middle Teint, only with leſs Light; therefore this Teint will alſo mix of a tender clean Colour. It is with theſe three Colours we ſhould make out the Whole like Mezzotinto; and we ſhould underſtand, that all the Beauty and Character of the Folds, the Shape, Attitude, and principal Lights and Shades, are all to be conſidered, and made with theſe three Colours only; which ſhould be done to our Satisfaction, before we add any of the Reflects or finiſhing Teints.

The Reflects of Drapery and Sattins are generally Productions of their own, and are always lighter than the Shadows on which they are found; and being produced by Light, will conſequently have a light warm Colour, mixed with the local Colour that receives them. Here it will be neceſſary

to obferve the general Method and Secret in managing the Colours of the First Lay, and thofe of the Reflects and finifhing Teints.

In the Firft Lay, the High Lights fhould be laid with a Plenty of ftiff Colour, and then fhap'd and foften'd into Character with the Middle Teint, very correctly. Where the Gradations of the Lights are flow, as in the large Parts, it will be proper to lay the Middle Teint firft at their Extremities, with a Tool that will drive the Colour, and leave it fparingly; becaufe the Lights will mix and lie the better upon it. Next is, to make out all the Parts of the Shadows with the Shade-Teint drove bare. After this comes the Middle Teint, which fills up, and ferves as the fecond Lights and Gradations, and fhould be managed together very nicely, to character without touching any of the High Lights which finifh the Firft Lay.

The Reflects and Finifhing Teints are in general the Antipathies of the Firft Lay: They will, without great Care, poifon and dirty the Colours on which they are laid; and therefore fhould be laid with a delicate light Touch without foftening. If it is over-done, we muft remember to recover it with the Colour of the Part on which it was laid: This may be done directly, or when it is dry. We fhould alfo obferve, whether the Reflects proceed from the fame Colour, or any other, that the Method of ufing them is the fame.

Before I proceed to the particular Colours, it will be proper to make fome Obfervations on their Grounds.

It often hapens, that the Colour of the Cloth is very improper for the Ground of the Drapery; and when it is fo, we fhould change it with thofe Colours which we think are moft proper to improve and fupport the finifhing Colours. This Method of Dead-colouring muft confequently preferve them in their greateft Luftre. In Dead-colouring we fhould lay the Lights and Shades in a Manner, fo as only to fhew a faint Idea of them, with regard to the Shape and Roundings of the Figure. If we have a Defign to work from, then it will be proper to make all the large and principal Parts in their Places; which fhould always be done with a Colour that is clean, and lighter than the intended Drapery, tho' in general of the fame Hue: And let the Shadows be no darker than a Middle

Teint:

Teint : Thefe fhould be mix'd and broke in a tender manner, and then foften'd with a large Tool, fo that nothing rough or uneven be left to interrupt or hurt the Character of the finifhing Colours.

WHITE SATTIN.

All Whites fhould be painted on white Grounds, laid with a good Body of Colour, by reafon this Colour finks more into the Ground than any other.

There are Four Degrees of Colours in the Firft Lay to White Sattin : The Firft is the Fine White for the Lights ; the Second is the Firft Teint, which is made of fine White and a very little Ivory-Black, mixed to an exact middle Degree between the White and Middle Teint. This Colour follows the White ; and it is with this we fhould fhape the Lights into Character, before we lay on any other : And take care that this Firft Teint appear diftinctly between the White and the Middle Teint, otherwife the Beauty and Character of the Sattin will be fpoiled.

The Middle Teint fhould be made of White, Black, and a little Indian Red : Thefe three Colours are very friendly, and mix to a beautiful clear Colour of a pearly Hue, which has the true Brightnefs and Warmth of the general Hue of the Sattin. Remember to allow for the Red Hue changing a little to the Lead. If there is Occafion to make any Part in the Middle Teint lighter, we fhould do it with the Firft Teint only. This Colour fhould alfo be laid fparingly before the White, in all the little Lights that happen in the Middle Teints and Shadows ; on which we fhould lay the White with one light Touch ; and be fure not to cover all the Part that was made with the Firft Teint : If we do, it will fpoil the Character, and look like a Spot, for want of the foftening Edge or Border, which muft be between the White and the Middle Teint. The Shade-Teint fhould be made of the fame Colour as the Middle Teint ; but with lefs White, fo that it be dark enough for the Shadows in general ; with which we fhould make out all the Parts of the Shadows nicely to Character : Which is the Work of the Firft Lay.

E   Next

Next come the Reflects and Finifhing Teints.

Brown Oker, mixetl with the Colour of the Lights, is the moft ufeful Colour in general for all Reflects in Draperies that are produced from their own Colours. All accidental Reflexes are made with the Colour of the Parts from which they are produced, and the local Colours that receive them. There are but two Reflecting Teints wanted for Draperies in general; I mean to any one particular Colour: One fhould be lighter than the Middle Teint, the other darker. Thefe Colours may be a little changed on the Pallet with the Firft and Middle Teints, as Occafion requires, or lightly broken on the Part that receives them: But this laft Method is not fo fafe as the other. The Teint fufficient for blending the dark Shadows to the mellow tender Hue, is made with the Shade-Teint and a little Brown Oker; which fhould be laid on very fparingly, with foft light Touches, for fear of making them dull and heavy. If it fhould be over-done, we may recover it with the Colour it was laid upon.

We often fee a little Blue ufed in the Firft Teint of White Sattin. *Van Haecken*, who was the beft Drapery-painter we ever had in *England*, did fo; and fometimes, inftead of the Blue, he ufed Blue-black, till he found it to be a pernicious Colour, and was therefore obliged to ufe Blue; becaufe his Middle Teint, which was made only of Black and White, was fo very cold, that no other Colour but Blue would make a colder Teint: Yet he managed thefe cold Colours, in all the Lights and Middle Teints, fo agreeably, and fo light and eafy was his Touch, that we cannot help admiring, and may learn fomething from him. Tho' he was not fo lucky in his Shadows, which were generally of a heavy dirty Hue, this was owing to the Colours he ufed, and the Method of ufing them; which will always have fuch an Effect, when a warm or dirty Colour is mixed with a clean light one; for, being mixed together, they will form a dirty Colour, that muft confequently appear fo in the Work: But if his Lead or Shade-Teint had been mixed with Indian Red inftead of the Oker, and then followed with a few light blending Touches of the Oker-Teint, it would have left them clean and mellow. It is the Want of the Red Hue which makes the White Sattins appear fo often like Pewter.

B L U E   S A T T I N.

Blue Sattin is made of Pruſſian Blue and Fine White.

The beſt Ground for Blue is White for the Lights, and Black and White for the Shadows.

The Firſt Lay of Colours for Blue is divided into three Degrees or Teints.

We ſhould firſt make the Middle Teint of a beautiful Azure; then mix the Colour for the Lights about a middle Degree between that and White.　Make the Shade-Teint dark enough for the Shadows in gene-ral.　All the broad Lights ſhould be laid with a Plenty of Colour, and ſhap'd to Character with the Middle Teint, before we lay on any other Colours.　Remember, the leſs the Colours are mixed, the better they will appear and ſtand; for the Lights of Blue ſhould be managed with as much Care as thoſe of White Sattin.　Next is to follow with the reſt of the Middle Teint, and then make out all the Shadows.　The more we drive the Shade-Teint, the better it will receive the Reflects and Finiſhing Teints.　The Shadows ſhould be ſtrengthened and blended with Ivory-Black and ſome of their own Colour, which will mix with them into a tender mellow Hue.

The Reflects are made as thoſe of White Sattin; that is, with Oker and ſome of the Lights; which ſhould be perfectly done, as we intend it, at once Painting.　The Shadows, when dry, may be a little improved, if there is Occaſion to alter them, with the Colours they were made with. The Pruſſian proper to be uſed, is that which looks of the moſt beautiful Azure before it is ground; and the ſooner it is uſed after it is ground, the better it will work and appear.

Velvet may be painted at once.　The Method is, to make out the Firſt Lay with the Middle Teint and Shade-Teint; on which we ſhould lay the High Lights with light Touches, and finiſh the Shadows as we did thoſe of the Sattin: But the neareſt Imitation of Velvet we can make, is done by glazing; which is to prepare a Ground or Dead-colouring

with fuch Colours as will, when dry, bear out and fupport the Glazing
Colour in its higheft Perfection. The Nature of the Glazing Colour is,
to be of a fine tranfparent Quality, and ufed fimply with Oil only; fo
that whatever Ground it is laid on, the Whole may appear diftinctly thro'
it. The beft Ground for Blue is made with White and Ivory-Black:
The White is for the High Lights, which, with the Middle Teint and
Shade-Teint, makes out the Firft Lay, like Mezzotinto. Remember to
make the Middle Teint lighter in Proportion to the Glazing, becaufe
that will make it the darker. It is often neceffary to cover all but the
High Lights with a thin Glazing: I do not mean with a Plenty of Oil in
the Colour, but laid with lefs Quantity than if it was to be done once
only. If any of it touch the Lights, we fhould wipe it off with a clean
Rag. The very high Lights fhould be improved, and made of a fine
White, and left to dry. The Glazing Colour is Pruffian, ground very
fine with Nut Oil; and fhould be laid with a large ftiffifh Tool, that
will drive the Colour, as Occafion requires. It is on the laft Glazing,
we fhould ftrengthen and finifh the Shadows.

The greateft Fault in the Colouring of Draperies, is, the painting the
Shadows with ftrong glaring Colours, which deftroy the Beauty of the
Lights. This is not only the Reverfe of Art, but of Nature, whofe
Beauty always diminifhes in Proportion with the Lights: For this Rea-
fon we fhould take care to blend and foften the Shadows with fuch
friendly Colours as will agree with their local Character and Obfcurity.
Here we may obferve, that glazing the Middle Teint, which is made of
Black and White, will not produce a Colour fo Blue, as if it had been
prepared with Pruffian and White; yet this Colour will preferve the
Beauty of the Lights in the higheft Perfection, by reafon of its tender
obfcure Hue, when the Bluenefs of the other would only diminifh them.
This Method of glazing the Blue is the general Rule for all Glazing.

When we are glazing Blue, the Lights may be glazed with Ultra-
marine, tho' all the other Parts are done with Pruffian. This Method
faves a great Quantity of that valuable Colour, and anfwers our Purpofe
as well as if it had all been done with Ultramarine.

Though

Though this general Method of Painting Sattins, is to make the firſt Lay of Colours with three Degrees or Teints; yet we ſhould underſtand, in uſing them, that they produce two more: For the mixing of two different Colours together on the Cloth, will make another of a middle Teint between them: So it is with the Lights and Middle Teint; and with the Middle and Shade-Teint; The firſt anſwers to the firſt Teint in White Sattin; and the laſt will conſequently be a ſort of Gradating, or Half-Shade.

If the Lights and Middle Teint mix to a beautiful clean Colour, of a middle Hue between both, there will be no Occaſion for a Colour to go between them, as in the Blue Sattin: But if in mixing, they produce a Teint inclining to a dirty warm Hue, then there muſt be another found of a ſympathizing Nature, which ſhould be laid between them, in order to preſerve the Beauty of the Lights, as the firſt Teint in the White Sattin; for if it was not ſo, the Red, in the Middle Teint, would certainly dirty and ſpoil the White.

It is highly neceſſary to underſtand theſe Principles of the firſt Lay of Colours, in order to have a perfect Knowlege of the general Rule of Colouring, on which the Principles of Colouring depend.

S C A R L E T and C R I M S O N.

A light Yellow-red, made of light Oker, Light-red, and White, is the proper Ground for Scarlet; the Shadows are Indian Red, and, in the darkeſt Parts, mixed with a very little Black.

The ſecond Painting ſhould be a little lighter than we intend the Finiſhing Colour. I mean in proportion to the Glazing, which will make it darker.

The High Lights, are Vermillion and White for Sattin and Velvet, and Vermillion for Cloth: The Middle Teint is Vermillion, with a very little Lake or Indian Red: The Shade-Teint is made with Indian Red and Lake, with the Addition of a little Black in the darkeſt Shadows. The Difference between Scarlet and Crimſon is, that the High Lights of Crimſon are whiter, and the Middle Teint is made darker. Their Reflects are made with

Light

Light-red and Vermillion. The High Lights fhould be laid and managed in the fame Manner as thofe of the Blue, for fear of dirtying them; and fometimes they require to be touched over the fecond Time, before we glaze them. The more the Colours of the fecond Painting are drove, the eafier and better they may be managed to Character: But the High Lights fhould have a good Body of Colour, and be left with a delicate light Touch. After it is well dry, we fhould finifh with Glazing the Whole with fine Lake, and improve the Reflects and Shadows. Remember that the Scarlet requires but a very thin Glazing; and it is better to glaze the Crimfon twice over, then lay too much at once Painting.

PINK-COLOUR.

There are two different Methods of Painting a Pink-colour: One is by Glazing; the other is done with a Body of Colours at one Painting. The fame Grounds do for both; which fhould be a whitifh Colour, inclining to a Yellow, for the Lights; and Indian Red, Lake, and White, for the Shadows.

The fecond Painting for the Glazing Method, is done with the fame Colours and a little Vermillion, for the Reflects; and Vermillion and White for the High Lights: When it is dry we fhould glaze it with fine Lake, and then break and foften the Shadows into Character and Harmony directly.

The other Method is, to make the High Lights with Carmine and White; the Middle Teint with Lake, White, and a little Carmine; and the Shadows with Lake and Indian Red, with a little Vermillion for the Reflects. But remember the Shadows will require to be broken with fome tender obfcure Teint.

YELLOW.

The Ground for Yellow fhould be a yellowifh White for the Lights, and a Mixture of the Okers for the Shadows.

There

There are the fame Number of Teints in the Yellow as there are in the White Sattin; the Method of uſing them is the very fame. The Lights are made with King's Yellow, ground with clean good drying Oil. The firſt Teint is Light Oker, changed with a little of the Pearl Teint made with the Dark Shade and White; which ſhould be laid and managed as the firſt Teint in White Sattin. The Middle Teint is a Mixture of the Light and Brown Oker, ſoftened with the Pearl Teint. The Shade-Teint is made with Brown Pink and Brown Oker. Theſe belong to the firſt Lay.

The Reflects are Light Oker; and ſometimes, in the warmeſt Parts, mixed with a little Light-red: The Shadows are ſtrengthened with Brown Pink and burnt Umber.

Theſe Colours, well managed, will produce a Yellow very like *Van Dyck*'s; but if we leave out the King's Yellow, which is the high Lights only, then it will be one of *Lely*'s favourite Yellows.

G R E E N.

The proper Ground for Green is a Light-yellow Green; which is made of Light Oker, a little White, and Pruſſian, for the Lights; and the Okers, Brown Pink, and Pruſſian, for the Shadows.

The fineſt Green we have, for Drapery, is made of King's Yellow, Pruſſian, and Brown Pink. The High Lights are King's Yellow and a very little Pruſſian; the Middle Teint has more Pruſſian; and the Shade-Teint is made with ſome of the Middle Teint, Brown Pink, and more Pruſſian: But the darkeſt Shadows are Brown Pink and a little Pruſſian. The Lights and Middle Teint ſhould be managed in the ſame manner as thoſe of the Blues. The Shade-Teint ſhould be kept intirely from the Lights, becauſe the Brown Pink that is in it, will, in mixing, dirty them, as the Black does thoſe of the Blues. Remember to allow for their drying a little darker; and that the King's Yellow ſhould be ground with good drying Oil; for the longer it is drying, the more it will change and grow darker: And the ſooner it is uſed, the better it will ſtand. It is proper to have two Sorts of King's Yellow: I mean one to be very light, which will do beſt for the High Lights of Velvet.

Change-

C H A N G E A B L E.

Changeable Colours are made with four principal Teints, *viz.* the High Lights, Middle Teint, Shade-Teint, and Reflecting Teint.

The greateſt Art lies in finding the exact Colour of the Middle Teint; becauſe it has more of the general Hue of the Silk than any of the others. The Shade-Teint is of the ſame Hue with the Middle Teint, though it is dark enough for the Shadows. The High Lights, though often very different from the Middle Teint, ſhould be of a clean, friendly, working Colour, that will, in mixing with it, produce a Teint of a clean ſympathizing Hue.

The Method of painting Silks is to make out the Folds with the Shade Teint, and then fill them up in the Lights with the Middle Teint. This is what I call the firſt Lay, which ſhould be done to our Satisfaction before we add any other Colours; and the ſtiffer the Middle Teint is uſed, the better the High Lights may be laid upon it. The Reflecting Teint falls generally upon the gradating Half-Shades, and ſhould be laid with tender Touches, ſparingly, for fear of ſpoiling the firſt Lay.

This Method of Painting anſwers to all the coloured Silks, as well as Changeable, with this Difference only, that the plain Colours require not ſo much Art in matching the Teints, as the Changeable do. The laſt Part of the Work is the finiſhing, and ſtrengthening the Shadows with an obſcure Teint, a little inclining to a mellowiſh Hue; ſuch as will not catch the Eye, and interrupt the Beauty of the Lights.

B L A C K.

The beſt Ground for Black is Light-red for the Lights; and Indian Red and a little Black for the Shadows.

The finiſhing Colours are, for the Lights, Black, White, and a little Lake. The Middle Teint has leſs White, and more Lake and Black.

The

The Shade-Teint is made of an equal Quantity of Lake and Brown Pink, with a very little Black.

The Method of painting Black is very different from that of other Colours; for as the principal Thing in them, is to leave their Lights clean and brilliant, fo in Black, it is to keep the Shadows clear and tranfparent. Therefore we fhould begin with the Shade-Teint, and glaze over all the Shadows with it. Next, lay in the darkeft Shadows with Black, and a little of the Shade-Teint, very correctly. After that, fill up the whole Breadth of Lights with the Middle Teint only. All which fhould be done exactly to the Character of the Sattin, &c. and then finifh with the High Lights.

Here we may obferve, the Ground, being Red, will bear out and fup-port the Reds, which are ufed in the finifhing Colours: The Lake in the Lights takes off the cold Hue, and gives it a more beautiful Colour. If the Shade-Teint was of any other Colour than a tranfparent warm Hue, the Shadows would confequently be black and heavy; becaufe no other Colours can preferve the warm Brilliancy, which is wanting in the Shadows of the Black, like Lake and Brown Pink. Black is of a cold heavy Nature, and always too ftrong for any other Colour; therefore we fhould make an Allowance in ufing it. There will be a few Reflects in Sattin, which fhould be added as thofe of other Colours; but they fhould be made of ftrong Colours, fuch as burnt Umber, or Brown Oker, mixt with a little of the Shade-Teint.

Though the Grounds which I have mentioned for the Draperies, are abfolutely neceffary for the principal and neareft Figures in a Picture, fuch as a fingle Portrait, or the like; yet I do not intend them fo for Figures, which are placed more into the Picture. Such as are behind the principal or front Figures, their Grounds fhould always be fainter, in proportion to their local finifhing Colours.

L I N E N.

The Colours ufed in Linen are the fame as thofe in White Sattin, except the firft Teint; which is made of White and Ultramarine Afhes, inftead of the Black, and mixt to a very light blueifh Teint.

F   In

In the Dead-colouring we fhould take particular Care, that the Grounds be laid very White and broad in the Lights: The Shadows are made with Black, White, and a little Indian Red, like the Middle Teint of White Sattin. Thefe fhould be left very light and clean, in order to fupport the finifhing Colours.

The fecond Painting begins with Glazing all the Lights, with a ftiff Pencil and fine White only, drove bare, without ufing any Oil: The Shadows may be fcumbled with Poppy Oil, and fome of the Colour they were made of. This is the firft Lay, on which we are to follow with the finifhing Colours directly. The Middle Teint of White Sattin is the beft Colour for the general Hue of the Shadows. With this and White, in different Degrees, we fhould make out all the Parts to Character, with free light Touches, without foftening. Then with a large long-pointed Pencil, and fine White, lay the High Lights very nicely, with one Stroke. After this comes the fine light blueifh Teint, which fhould be mixed-light, and laid in the tender Gradations very fparingly and lightly, without filling them up.

Remember the firft Lay fhould be left clear and diftinct; the more it appears, the better. It is the overmixing, and joining all the Colours together, which fpoils the Beauty of the Character; therefore it is better to let it dry before we add the Reflects and finifhing Teints.

The Method of letting the beautiful clear Colours dry, before we add the warm, reflex, and harmonizing Teints, prevents them from mixing, and dirtying each other.

The principal blending Colours ufed in the Reflects, are the Yellow Teint, Green Teint, and the Rofe Teint; which laft is made of Lake, Indian Red, and White. I find glazing the Pearl and Lead Colours with White, though it feems to anfwer our Purpofe when it is done, will certainly fink, and be loft in the Grounds on which it is laid; therefore we fhould make the Dead-colouring as white as we intend the Finifhing Colours, by reafon they will fink a little, in proportion to the Colour of the Cloth, which the Glazing with pure White only will recover.

LAND-

THE principal Colours ufed in Landfchapes, are,
    1. Fine White.
    2. Common White.
    3. Fine Light Oker.
    4. Brown Oker.
    5. Brown Pink,
    6. Burnt Umber.
    7. Ivory Black.
    8. Pruffian Blue.
    9. Ultramarine.
    10. Terra-vert.
    11. Lake.
    12. Indian Red.
    13. Vermillion.
    14. King's Yellow.

The Principal Teints ufed in Landfchapes, are,
    1. Light Oker and White.
    2. Light Oker, Pruffian, and White.
    3. Light Oker and Pruffian.
    4. The fame, darker.
    5. Terra-vert and Pruffian.
    6. Brown Pink and Pruffian,
    7. Brown Pink and Brown Oker.
    8. Brown Pink, Oker, and Pruffian.
    9. Indian Red and White.
    10. Ivory Black, Indian Red, and Lake.

The Colours neceffary for Dead-colouring, are Common White, Light Oker, Brown Oker, Burnt Umber, Indian Red, Ivory Black, and Pruffian.

The

The principal Colours and Teints for painting the Sky, are fine White, Ultramarine, Pruffian, Light Oker, Vermillion, Lake, and Indian Red.

The Teints are a fine Azure, lighter Azure, Light Oker and White, Vermillion and White, and a Teint made of White, a little Vermillion, and fome of the Light Azure.

LANDSCHAPES fhould be painted on a fort of tanned Leather Colour, which is made of Brown Oker, White, and Light-red. This Colour gives a Warmth to the Shadow Colours, and is very agreeable and proper for Glazing.

SKETCHING, or rubbing in the Defign, is the firft Work of the Picture.

This fhould be done with burnt Umber, drove with drying Oil, and a little Oil of Turpentine, in a faint, flight, fcumbling, free Manner, as we fhade with Indian Ink and Water; leaving the Colour of the Cloth for the Lights, as we do that of the Paper. Remember, in doing it, we leave no Part of the Shadows fo dark as we intend the Firft Lay, or Dead-Colouring, which is to be lighter than the Finifhing Colours. And though the Foliage of the Trees is only rubbed in, with a faint fort of Scumbling, yet the Trunks and Bodies fhould be in their proper Shapes, with their Breadths of Light and Shadow. All kinds of Buildings fhould be done in the fame Manner, leaving the Colour of the Cloth for their Lights: The Figures on the Fore-ground, if they are determined, fhould alfo be fketched in the fame Method, and then left to dry.

Of Dead-colouring.

Let the Firft Lay or Dead-colouring be without any bright, glaring, or ftrong dark Colours; fo that the Effect is made more to receive and pre-ferve the Finifhing Colours, than to fhew them in the Firft Painting.

The Sky fhould be done firft; then all the Diftances; and fo work downwards to the middle Group, and from that to the Fore-ground, and

neareft

neareſt Parts. Remember all the Parts of each Group, as Trees, Buildings, or the like, be all painted with the Group they belong to.

The greateſt Secret in Dead-colouring, is to find the two Colours, which ſerve for the Ground of the Shadows in general, the Sky excepted, and the Method of uſing them with the Lights: The firſt of which is the Dark-Shade with a little Lake in it; the other Colour is only burnt Umber. Theſe ſhould be a little changed to the natural Hue of the Objects, and then laid and drove with drying Oil, in the ſame Manner as we ſhade with Indian Ink, which is a ſcumbling kind of Glazing; and as ſuch they ſhould be left; for otherwiſe they will be dark and heavy, and therefore would be intirely ſpoiled for the finiſhing Glazing. Both theſe Colours mix and ſympathize agreeably with all the Lights, but ſhould be laid before them.

When the Landſchape is deſigned, begin with the Sky, which ſhould be laid with a good Body of Colours, and left with a faint Reſemblance of the principal Clouds; and this we ſhould do more in the Manner of Claro Obſcuro, than with Finiſhing Colours: The whiter it is left, the better it will bear out and ſupport them. The Diſtances ſhould be made out faint and obſcurely with the Dark-Shade, and ſome of their Lights in different Degrees; and laid ſo, as beſt to find and ſhew their principal Parts. As we come more into the middle Group, we fall by Degrees into the burnt Umber in the Shades: All the Grounds of the Trees ſhould be laid or rubbed in, enough only to leave an Idea of their Shapes and Shadows faintly. The Ground of their Shadows muſt be clean, and lighter than their Finiſhing Colours, ſuch as will ſupport their Character, and ſeem eaſy to finiſh on.

In painting the Lights, it is better to incline more to the Middle Teint, than to the very High Lights; and obſerve to leave them with a ſufficient Body of clean Colours, which will receive and preſerve the Finiſhing Colours the better; all which may be done with a few Teints. After this, go over the Whole with the Sweetener very lightly, which will ſoften and mix the Colours agreeably for Finiſhing.

Second

Second Painting.

Begin with the Sky, and lay in all the Azure and Colours of the Horizon; then foften them: After that lay in the general Teint of the Clouds, and finifh on it with the High Lights, and the other Teints that are wanting, with light tender Touches; then foften the Whole with the Sweetener very lightly. Remember the Finifhing of the Sky fhould be done all at once Painting, becaufe the tender Character of the Clouds will not do fo well as when the Whole is wet. Obferve, that the ftiffer the Azure and Colours of the Horizon are laid, the better the Clouds may be painted upon them.

The greateft Diftances are chiefly made with the Colour of the Sky; and as they grow nearer and darker, we fhould glaze and fcumble the Parts very thin, with fuch glazing Shadow-Colours as come neareft to the general Hue of the Group the Objects are in: This Glazing fhould be underftood of a darkifh Hue, and that the Firft Painting or Dead-colour fhould be feen through it diftinctly. On this Lay or Ground we fhould add the Finifhing Colours.

Now fuppofing this glazed Ground is properly adapted to the Object and Place, I think then it will be eafy to find the other Colours which are wanted for the Lights and Finifhings of the fame. But in laying them, we muft take great Care that we do not fpoil the Glazing; therefore we fhould be very exact in making thofe Colours on the Pallet, and then be fure to lay them with light free Touches.

Before I proceed any farther, it will be proper to fay fomething of the moft ufeful glazing Colours.

Lake, Terra-vert, Pruffian, and Brown Pink, are the four principal. The more we manage them like Indian Ink, and the more diftinctly we leave them, the better their tranfparent Beauty will ftand and appear, provided we do it with good drying Oil. After thefe four glazing Colours, burnt Umber is a very good glazing warm Brown, and of great Ufe in the broken Grounds and neareft Parts; but the moft agreeable Colour for

the

the darkeſt Shadows, is the dark Shade improved with Lake. It is a fine warm Shade, when it is drove with drying Oil: No Colour in the World is ſo ſweet and ſympathizing; it mixes harmoniouſly with all the Lights, as well as the Shadows, and is a charming Colour in the Trunks and Bodies of Trees, and in all kind of Buildings.

We ſhould make out all the Ground of the Objects with ſuch glazing Shadow-Colours, as ſeem neareſt to the natural Hue of the Object, in that Situation: But as the principal glazing Colours themſelves are often too ſtrong and glaring, they ſhould therefore be a little changed, and ſoftened with ſuch Colours as are of a near Reſemblance to themſelves and the Objects: Thus, if it is in the Diſtances, the Terra-vert and Azure, which are their principal glazing Colours, may be improved and made lighter with ſome of the Sky Teints: And as the Diſtances come nearer, with the Purple. As we get more into the middle Group, the Terra-vert and Pruſſian may be changed with ſome of the Green Teints, ſuch as are made without White; for White is the Deſtruction of all glazing Colours. As we approach the firſt Group, there is leſs Occaſion for change-ing them; but the Fore-ground and its Objects require all the Strength and Force of Glazing which the Colours are capable of producing.

After this glazing Ground, we ſhould follow with ſtrengthening the ſame in the Shadows and darkeſt Places, in ſuch Manner as will ſeem eaſy to finiſh; which is the Firſt Lay of the Second Painting.

The Colours that come next for Finiſhing, are in the Degree of Middle Teints: Theſe ſhould be carefully laid over the greateſt Breadth of Lights, in ſuch Manner as not to ſpoil and cover too much of the Glazing. Do it with a good Body of the Colour, as ſtiff as the Pencil can agreeably manage to character. Remember, the Colours of the Middle Teint ſhould be of a clean beautiful Hue. According to theſe Methods, I think it will be eaſy to finiſh all the Second Painting as we work down, from the Sky, through the middle Group. As we come to the firſt Group, where all the Objects ſhould appear perfectly finiſhed, we ſhould finiſh their under or moſt diſtant Parts, before we paint any of the other which appear nearer. Obſerve this Method down to the laſt and neareſt Objects of the Picture; and where it ſo happens, that Painting one Tree over another does

not pleafe, forbear the fecond, until the firft is dry. Thin near **Trees**, of different Colours, will do better, if we let the under Parts dry before we add the Finifhing Colours.

The Third and Laft Painting.

If Oiling is neceffary, lay the leaft Quantity that can be; which fhould be done with a Stump-tool, or Pencil, proportioned to the Place that is to be oiled, fo that we may oil no more than is wanted: Then wipe the whole Place that is oiled, with a Peice of Silk Handkerchief: By this Method, we leave no more Oil than is proper for our Purpofe.

When we are going to finifh any Objects, we fhould remember to ufe a great Variety of Teints, very near of the fame Colour; but moft of all, when we are finifhing Trees: This gives a Richnefs to the Colouring, and produces Harmony. I find by Experience the Greens will fade, and grow darker; therefore it is highly neceffary to improve and force them, by exaggerating the Lights, and making an Allowance in ufing them fo much the lighter: For the fame Reafon, we fhould take great Care that we do not overcharge and fpoil the Beauty of the Glazing; for if we do, it will be dull and heavy, and therefore will confequently grow darker.

The Method for Painting near Trees, is to make the Firft Lay very near to Nature, though not quite fo dark, but more in the Degree of a Middle Teint, and follow it with ftrengthening the Shadows; then the Middle Teints; and laft of all, lay the High Lights and Finifhing Colours: But all this cannot be done as it fhould be at once Painting. Therefore, the beft Way is to do no more than the Firft Lay with the faint Shadows, and leave it to dry.

Then begin with improving the Middle Teints and Shadows, and let them dry.

The Third and Laft Work is adding all the Lights and Finifhing Colours, in the beft manner we are able. This Method of leaving the firft and fecond Part to dry feparately not only makes the whole much eafier, and more agreeable, but leaves the Colours in the greateft Perfection;

becaufe

becaufe moft of the Work may be done with Scumbling and Glazing, and fome Parts without Oiling. The Lights alfo may be laid with a better Body of Colour, which will not be mixed and fpoiled with the wet Ground: What I have faid of Trees, anfwers the fame to all Kinds of Shrubs and Bufhes.

The Figures in a Landfchape are the laft Work of the Picture; thofe in the Fore-ground fhould be done firft, and thofe in the Diftances next: For after the Figures in the firft and fartheft Group are painted, I think it will be much eafier to find the Proportions of thofe in the middle Parts of the Picture. And we fhould obferve, that the Shadows of the Figures fhould be of the fame Hue or Colour with thofe of the Group, or Place they are in.

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PRINCIPLES of PERSPECTIVE.

INTRODUCTION.

WE are much obliged to the Learned in the Mathematicks, who in the Beginning of this Century made such great Improvements in the Principles of Perspective, and who have done their utmost to render them useful: But for want of understanding the Art of Painting, and the Practice of Designing, they are intelligible only to those Readers who have a sufficient Fund of Geometry to comprehend all their Schemes and Examples. They found that all Planes were alike in Geometry; and followed their geometrical Genius, which led them into such Constructions as they thought would explain their Properties in general, and, as they said, give a new Turn to Perspective. Indeed, their Schemes are so intricate, that none but those, who are well acquainted with the Mathematicks, can understand them. Dr. *Taylor* neglected the Horizontal Plane; and in his Book made no Difference between that Plane and any other whatsoever. Here it is that I am quite of the reverse Opinion to that learned Gentleman, and believe, that the Term of Horizontal Line should confine our Notions to the horizontal Plane: And I think, that That Plane, which represents the Earth on which we live, enjoys some particular Privileges, which makes the Figures in it more easy and more convenient to be described, notwithstanding all Planes are alike in Geometry: For which

Reason

Reaſon I have followed Nature, and have united the old and new Prin-
ciples: And, believing that Objects are beſt underſtood from their natural
Appearance, I have given the Horizontal Plane to all my Work, with
the Vaniſhing Line, in its proper Poſition. Here I found it abſolutely
neceſſary to conſider the Subject in a Manner as yet unattempted, and
which ſhould require no mathematical Knowlege to underſtand it. This
obliged me to find one general Method for the whole Work: And find-
ing the Principles few and ſimple upon which the Art depends, and that
there are no more than three Planes, and ſix different Lines, required to
be underſtood, in order to repreſent any Object whatſoever; I compoſed
ſuch a Variety of Objects, as I conceived would draw on the Knowlege
of Perſpective; and which, I think, cannot fail of rendering the uſeful
Principles of this Art general and intelligible.

Moſt Gentlemen that have ſtudied the Mathematicks, whom I have
talked with on Perſpective, are for having a mathematical Demonſtration
of all the lineal Parts of a Picture; and will not allow that any thing
can be right, but what is done according to the *ſtricteſt Rules:* And Dr.
Taylor ſays, a Painter ought to govern himſelf intirely by the Rules of
Perſpective, and not to take any Liberties whatſoever. I confeſs I am of
their Opinion, and believe they are moſt certainly right, provided the
Picture was only the Projection of any of the five Solids. Were we
to follow the Rules, in projecting the Baſe and Capital of a Column, we
ſhould find thoſe uſeleſs Operations too tedious and difficult for human
Patience. And how we are to repreſent all Sorts of Objects according to
the Rules of Perſpective, is to me as ſurpriſing as impoſſible.

A Painter is not to be confined ſtrictly to the Rules of Perſpective; but
to make them ſubſervient to his Purpoſes. Nothing ſhould tie up his
Hands: He ſhould not have his Genius impriſoned; but be at Liberty to
expreſs his Idea, like *Gyotto*, with one Stroke of his Pencil; and, as
Freſnoy ſays, *let the Compaſſes be rather in his Eyes than his Hands:* There
let him meaſure diſtinctly every Object by Compariſon; which is the
principal Talent of a Painter. If he is well acquainted with the Prin-
ciples of his Art, he will not ſtop at the dry Rules of Geometry, whilſt
his Fancy is ſketching all the principal Parts of the Picture: He will

proceed

proceed with the Whole ; and then, after the Defign is fixed, correct fuch Parts as are requifite with the Rules of Perfpective.

I defign not to trouble the Reader with a Multitude of Examples ; but to explain the general Rules of Perfpective in fuch a manner as may be intelligible to him. All my Schemes are limited to fix Plates only ; which are the Subject of the fix different Sorts of Lines that reprefent all Objects whatfoever ; and which are adapted to fuch Objects as are eafy to be underftood. And though I defign to take the Reader out of the common Road, I will not lead him any round-about tedious Bye-ways, as is often the Cafe. I fhall conduct him directly into fome beautiful Garden, where he may entertain himfelf with a pleafing Variety of Objects, as Buildings, Avenues, Walks, and Vifto's, terminated with agreeable Views of diftant Profpects ; and, that he may enjoy them to his Wifh, I have intermixed no Figures that might interrupt or divide his Attention.
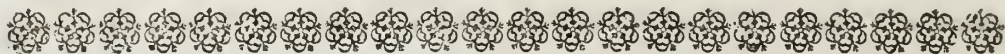
PLATE I. FIGURE I.

IN order to explain the general Rules of Perfpective, let us fuppofe we fee the real Objects ; as Part of a Garden, with fome diftant Profpects ; and, between them and the Spectator's Eye, let us imagine a tranfparent Plane, as Glafs, to be placed perpendicularly on the Ground, at the nearest Part of the Objects, on or thro' which Plane we fee their Reprefentations : And it is with the Affiftance of this imaginary Plane that we are to underftand the Principles, and are fuppofed to produce the perfpective Projection or Reprefentation.

The Seat, or Line, on which this Plane ftands, is called the Bafe-Line, as ZY.

The Line HI, at the Horizon, is called the Horizontal Line. The Height or Diftance this Line is from the Bafe-Line, is always equal to the Height of the Eye of the Spectator, and is always drawn parallel to the Bafe-Line.

The

The Diftance which we are from the imaginary Plane, when at the Station where we propofe to take the Perfpective View, is the Diftance of the Picture,

The Point of Sight is the principal Point in a Picture. It is that Point, where a Line from the Spectator's Eye cuts the imaginary Plane at right Angles; and which I always diftinguifh with the Letter S.

The Line SO, is equal to the Diftance of the Picture, and cuts the Horizontal Line at right Angles, as the principal Ray does the imaginary Plane: Therefore O is the Eye-point; becaufe it reprefents the Eye transferred from its firft Pofition, or Point of View, to the imaginary Plane.

The next thing we are to confider is the Ground-Plane.

The Ground-Plane is that Part which is below the Bafe-Line ZY: It is the Plane whereon the Plans of the geometrical or original Objects are drawn.

Though we are obliged to have the Ground-Plane below the Bafe-Line, yet the Parts which are in it will be produced by the Rules above it, and, as it were, beyond it, at a Diftance in a Perfpective Proportion, as thofe in the Ground-Plane are diftant from the Bafe-Line.

We fhould remember, that, in order to reprefent any Objects in Perfpective, it is neceffary that we underftand their geometrical Plan, Elevation, Profile, and Section, before we attempt the Perfpective Projection.

In the Beginning of the Work, we fhould firft draw the Bafe-Line: Then afume a Point for the Point of Sight, and draw the Horizontal Line through it.

Make SO equal to the Diftance of the Picture, and defign the geometrical Plan of the Object in the Ground-Plane.

Here the geometrical or original Object is the Point A: The Reprefentation of which is required to be found in the imaginary Plane or Picture.   Firft,

First, draw a Line from the given Point, to cut the Bafe-Line in any Direction at Pleafure, as A B : Parallel to that draw a Line from the Eye-point to cut the Horizontal Line, which gives the Vanifhing Point for the Reprefentation of the Line A B. Here the Line O S is parallel to the Line A B ; therefore S will be the Vanifhing Point. Draw the Lines B S and A O, the Interfection of which is a, the Reprefentation fought. The Line B a is alfo the Reprefentation of its Original B A.

We may find the Reprefentation of the Seat or Place where the Pine-tree grows, without ufing the Original in the Ground-Plane, thus : Bring down the Diftance S O to the Horizontal Line, as S D ; and bring up B A to the Bafe-Line, as B C ; which makes B C and S D parallel : then a Line drawn from C to D will cut the Line B S in a : Therefore, if we fuppofe the imaginary Plane to be the Picture, and having affumed the Line B S, in which we fuppofe the Pine-tree, make B C, on the Bottom of the Picture, equal to the Diftance we fuppofe or know the Tree is beyond the imaginary Plane (which Diftance is commonly called the required Diftance), then the Line C D will interfect B S ; which gives the Reprefentation fought.

S is the Vanifhing Point of the original Line A B ; becaufe the Line A B vanifhes in that Point.

The Reprefentation a, depends on the Parallelifm of the Lines O S and A B : For were they parallel in any other Direction, they would then project the Point a, in the very fame Place.

Now after this Explanation of the Firft Figure, we fhould remember, that the imaginary Plane is to be underftood and called the Picture.

Fig. 2.   Let a, b, c, d, e, be five original Points given in the Ground-Plane : To find their Reprefentations.

Z Y is the Bafe-Line, D V the Horizontal Line, S the Point of Sight, and S O the Diftance of the Picture.

Inftead of drawing the Lines from the Points in any Direction, we may draw two parallel Lines thro' four of the Points to the Bafe-Line, as

c g,

c g, and *d f*, which will shorten the Work : Then draw their Parallel O V, from the Eye-point O, to cut the Horizontal Line, which will give the Vanishing Point V : Draw *g* V, and *f* V, and intersect them with the Rays *b* O, *c* O, and *d* O, which give the Representations 1, 2, 3, 4. The Points *a*, and e, are in a Line that is parallel to the Base-Line ; the Representation of which must be parallel to the Base-Line also ; which being intersected by the Ray e O, gives the Point *5*. Then will the Points 1, 2, 3, 4, 5, be the Representation of the original Points *a, b, c, d, e*, the Projection sought.

We may find their Representation, without using the Ground-Plane, thus : Bring down the Distance of the Vanishing Point V, to the Horizontal Line, as *v*, and bring up the Lines *c b g*, and *d a f*, to the Base-Line ; then draw Lines from them to the Point *v*, which will intersect the Lines *g* V, and *f* V, in the same Points, as may be seen by the Line *v* h.

All Circles and curve-lined Figures are represented by finding several Points in them, and then joining them neatly by Hand. Therefore we should assume in the original Lines only so many Points as are absolutely necessary, and in such manner as may be easy for the Work of the Projection.

FIG. 3. Is the Method of dividing the Visual Line ES, into any Number of Parts, as the Trees, &c.

Let ZY be the Base-Line, S the Point of Sight, SO the Distance of the Picture, and SD that Distance brought to the Horizontal Line ; and let the Line ES be required to be divided into a given Number of Parts equal to FE.

First, bring up the given Space FE to the Base-Line, as 1 E, and draw the Line 1 D, which intersects ES, in the Point 2, or the Seat of the first Tree. Instead of continuing the Divisions on the Base-Line, we may draw a Line from 1, the first Division, to the Point of Sight, and by making the Line 2 3, parallel to E 1, we have a new Scale of the Space, at its Place in the Picture ; therefore all the rest are found by this Repetition.

P L A T E II.   Fig. 4.

ALL Lines that interſect or cut the Picture at right Angles, are called direct Lines; which Lines will vaniſh in the Point of Sight: Therefore we ſee Rows of Trees, or the like, which are in parallel Lines, contract themſelves, and ſeem to grow more and more narrow, the farther they are extended from the Eye.

The Repreſentations of direct Lines are called Viſual Lines or Rays.

Here the Lines A B, and *f g*, are direct Lines, whoſe Repreſentations are the Viſuals B S and *g* S, which vaniſh in the Point of Sight, as do alſo both the green Walls, the Walk, and the Sides of the Buildings that are parallel to them. The Side of the Building at I has its Parts, as the Baſe and Frize, parallel to the Baſe-Line: But thoſe in the Side where the Windows are, and which are perpendicular to the firſt, vaniſh in the Point of Sight. The ſame holds with reſpect to the Pavilion.

Fig. 5. Z Y is the Baſe-Line, S the Point of Sight, D E the Horizontal Line, and S O the Diſtance of the Picture: *a, b, c, d, e, f, g, h*, are direct Lines, the Repreſentations of which vaniſh in S, the Point of Sight.

In order to underſtand the Nature of the generating Lines and Angles, and the Diſtance of the Picture being placed above the Horizontal Line; Suppoſe they were turned or lifted upon their Axis, the Vaniſhing Line D E, till the Eye-point O is directly oppoſite to the Point of Sight; then they would be in a viſual Plane, which paſſes from the Spectator's Eye, parallel to the Ground-Plane: The Interſection of which Plane with the imaginary Plane or Picture is the Vaniſhing Line of that Plane, or Horizontal Line.

Lines which are drawn from the Eye-point to the Horizontal Line, producing the Vaniſhing Points, are called generating Lines. They are alſo the Parallels of original Lines. In the firſt Figure, *Plate* I. O S is

the

plate II.

Fig: 4.
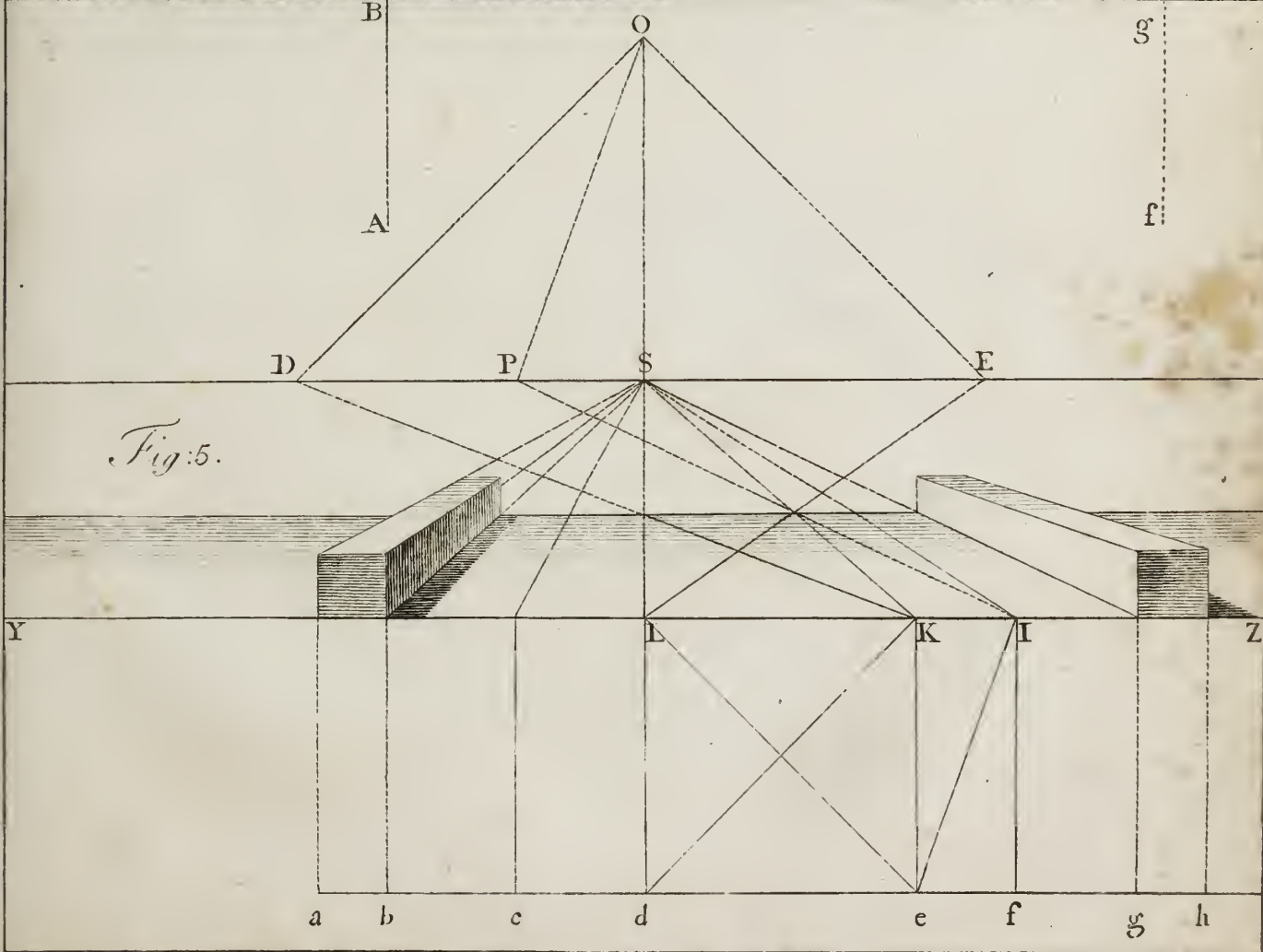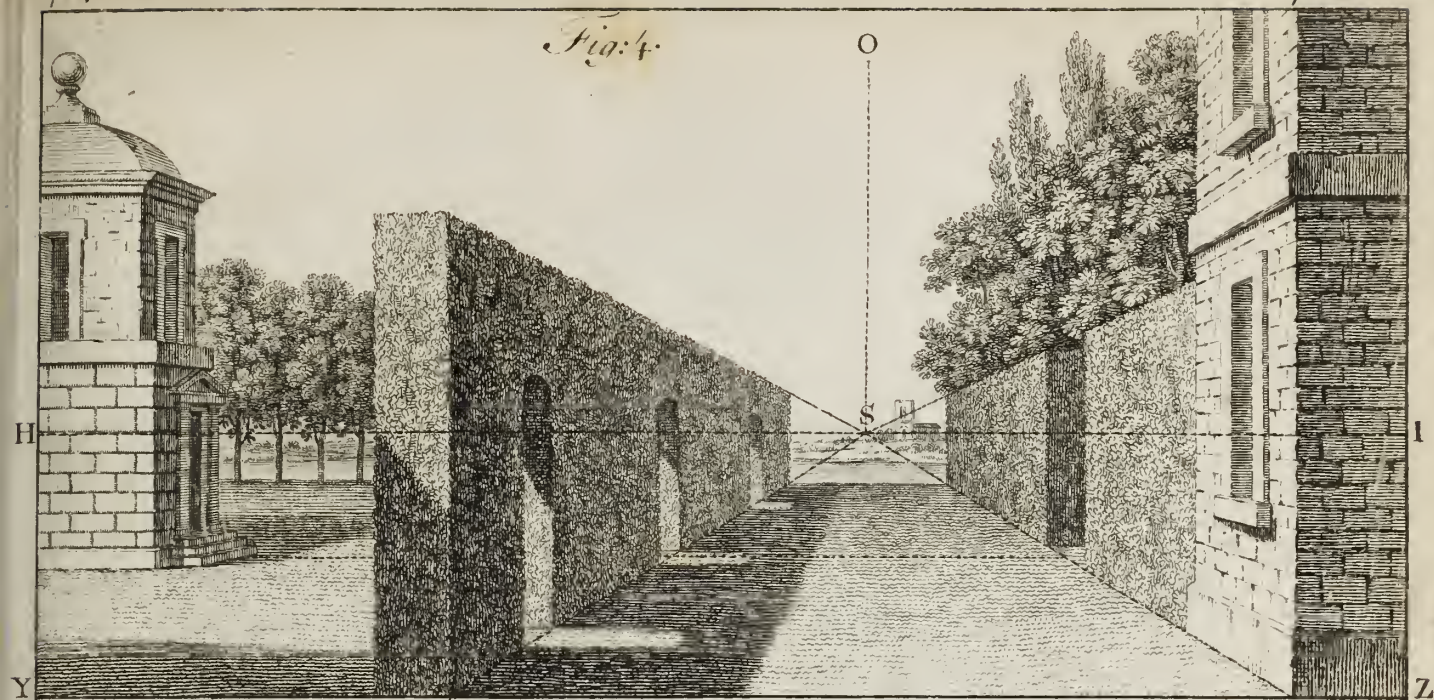
Fig: 5.

the Parallel of the Line AB. In the second, O V is the Parallel of the Lines c g and d f. In the third, the principal Ray is the Parallel of the Line FE. And in the fourth Figure, *Plate* II. it is the fame to the Lines AB, and f g.

The Generating Line OE, being parallel to the Diagonal eL, gives E the vanifhing Point of that Line: And D is the Vanifhing Point of the other Diagonal *d* K. The Line OP, is alfo the Parallel of the original Line Ie. Therefore P is the Vanifhing Point of that Line.

The Lines that generate the Vanifhing Points of two original Lines, make the fame Angle at the Spectator's Eye, or Eye Point, as the original Lines do with each other.

Here the Generating Angle SOE is equal to that of *d*Le, and produces that of SLE. And the Angle DOS is equal to that of *d*Ke, and produces that of DKS. The Angle POS is alfo equal to that of eIf, and produces the Angle PIS.

If we confider the Plane of the Picture as a Ceiling, thefe Objects which are laid on the Ground, will then appear perpendicular to the Plane of the Ceiling. This fort of Perfpective is eafy, becaufe the Reprefentation of Objects which are parallel to the Plane of the Ceiling, are fimilar to their Originals; and therefore will retain their geometrical Forms.
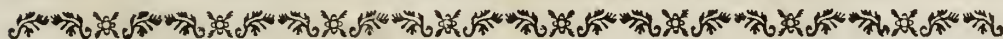
PLATE III.

ALL Reprefentations of Objects parallel to the Picture, are parallel to its Original. Therefore thofe Lines that are parallel to the Picture have no Vanifhing Points; becaufe the original Lines, which fhould produce the Parallel, are alfo parallel to the Picture.

Lines that are parallel to the Picture, are called Tranfverfe Lines.

H FIG.

FIG. 6. ZY is the Bafe-Line, HI the Horizontal Line, S the Point of Sight, and SD the Diftance of the Picture in the Horizontal Line, which is a Point juft behind the Tree.

In this Picture all the Objects, but the approaching Walk, and the green Wall, are parallel to the Picture. Here I have given the Plans of the four Trees, and the Grafs-plot, and BZ, the Diftance the Wall is from the Picture; which Diftance is found by the Interfection of a Line from B to the Point D, and the Vifual ZS, as A in the Bafe-Line of the Wall.

Make $n6$, equal to nm, and draw the Vifual nS. Interfect that with the Line D6, which will give the Corner of the Grafs-plot. C3, is the Diftance the Trees are from the Picture: The Interfection of the Line 5D and the Vifual 3S, will give the Reprefentation of the Seat of the Tree, whofe Plan is C; through which Point draw a Line parallel to the Picture, in which the Line will be the Seat of four Trees, and the End of the green Wall. The reft of this Figure needs no Explication.

FIG. 7. MY is the Bafe-Line, S is the Point of Sight, SD the Horizontal Line and Diftance of the Picture.

Planes that are perpendicular to the Horizontal Plane, are called vertical Planes. Therefore the imaginary Plane or Picture is a vertical Plane, whofe Interfection with the Ground Plane is the Bafe-Line. The Objects, whofe Sides are MNRD, are in the Plane of the Picture; and thofe of A and B, are in a Plane parallel to the Picture. The Line OG, is the Vanifhing Line of a vertical Plane, which cuts the Picture in that Direction. The Diftance of any Vanifhing Line, which paffes through the Point of Sight is equal to the Diftance of the Picture; therefore GS, and OS, are equal to SD.

In order to project the Object E, draw the Vifual fS for the upper Side. Then draw the two Diagonals NO, and fG, and the Side hI, which will complete the whole Square. b in the Plane of the Picture, is the geometrical of a, the End of the Beam.
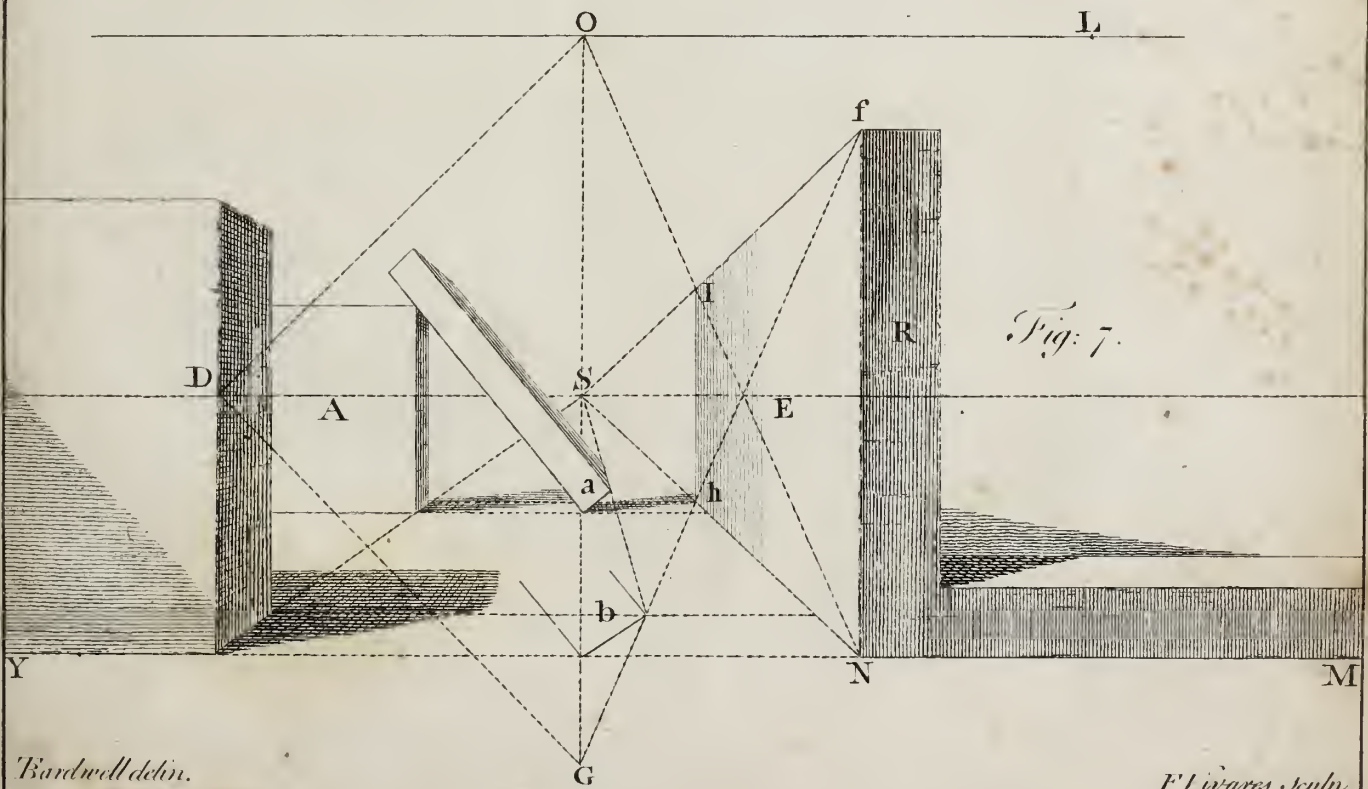
plate III
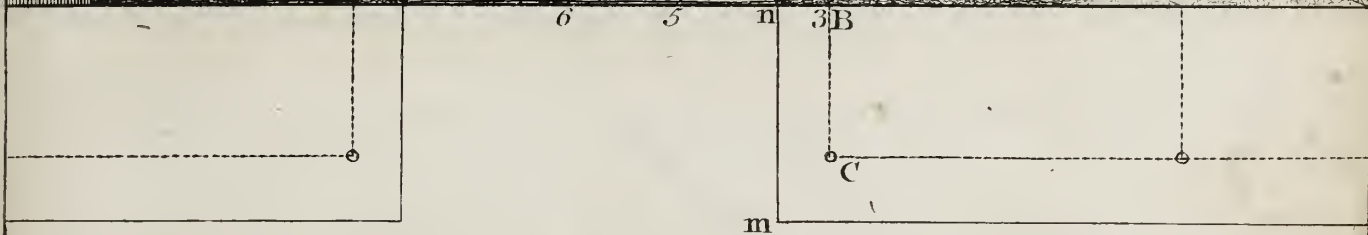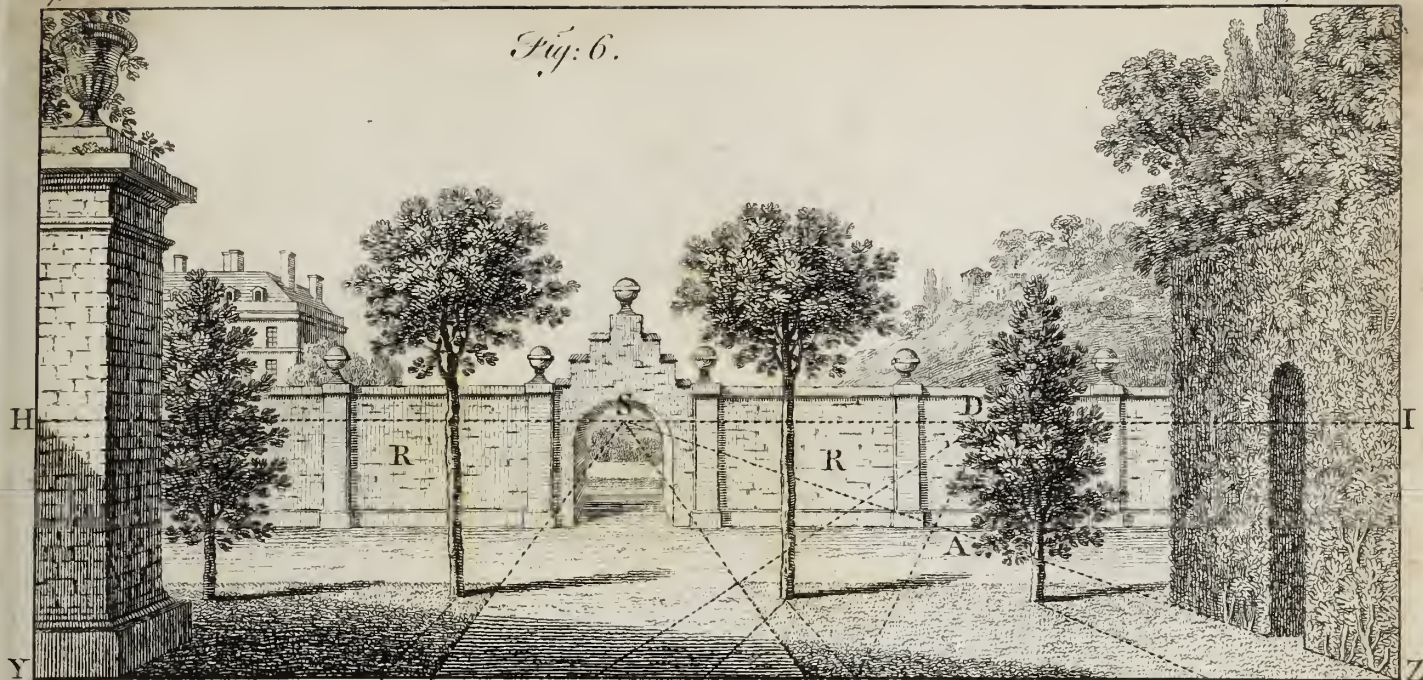

Fig: 6.

Fig: 7.

Bardwell delin.

F. Vivares Sculp.

In this feventh Figure it is obvious, after the Vanifhing Lines, their Centers, and Diftances are fixed, that the Rules for drawing the Appearance of Objects upon the vertical or perpendicular Plane, are the fame as thofe for reprefenting them on the Horizontal Plane; which Rules will anfwer the fame to inclined Planes.

The Line which paffes through O L, is the Vanifhing Line of an inclined Plane, which inclines to the Picture in the Direction of the Line DO, and OL is the Diftance of that Vanifhing Line, it being the Length of DO; which laft is the Parallel of the inclined Plane. More will be faid on this Subject, when we come to the inclined Plane.
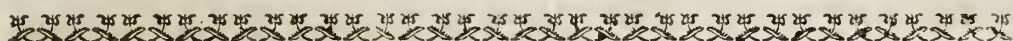
PLATE IV. Fig. 8.

ZY is the Bafe-Line, HI the horizontal Line, S the Point of Sight, and SO the principal Ray, or Diftance of the Picture.

The two direct Lines CA, and KL are Part of the Originals, whofe vifual Lines AS and LS terminate this agreeable Walk. My Defign in this Picture, is chiefly to fhew the Reprefentation of a Line, which is perpendicular to the Ground Plane, whofe original Seat is C; the Projection of which is the Interfection of the Vifual AS, and the Ray CO, as a.

The Object which I have made choice of for the perpendicular Line, is the Fuft of the Gothic Column; the Axis of which is next to be demonftrated.

Let AB, in the Plane of the Picture, be the given Height of the perpendicular Line, then will the Vifual BS determine the Top. And a Line drawn from the Seat a, perpendicular to the Bafe-Line, gives the Axis of the Column, the Reprefentation fought.

The Reprefentation is in a Vifual Plane, which paffes from the Line AB, through the Column, the Face of the green Wall, and vanifhes in

S the Vifual Point.   This Vifual Plane is alfo a vertical Plane, becaufe it is in a perpendicular Direction.   There is alfo a perpendicular Plane, which paffes through the Axes of the Yews, or Cone Trees, in which are found their Heights. Their Seats may be found, as F I G. 3, in , the Firft Plate. The Situation of the Buildings is parallel to the Picture, which may be obferved by their parallel Parts correfponding with the Bafe-Line.

F I G. 9.   Z Y is the Bafe-Line, S the Point of Sight, D E the Horizontal Line, S O the Diftance of the Picture, G O is the Vanifhing Line of the vertical Plane, and S D is its Diftance, placed perpendicular to it.

All thefe Objects are in a perpendicular Pofition to the Horizontal Plane ; therefore all their Sides are in perpendicular or vertical Planes.

The Figure A is the Reprefentation of a Cube, which has its neareft Side in the Plane of the Picture ; the Perfpective of the upper Face, in the Horizontal Plane, is fhewn by the Vifuals and the Diagonals from D and E, in the Vanifhing Line of that Plane.

The Projection of the Side in the Vertical Plane, is alfo fhewn by the Vifuals and Diagonals G 4, and O 5.   Here I have made the double Projection to this Cube, only to fhew how exactly alike the Principles are to both the Planes ; which will appear more, if we turn the Paper, fo that the Vanifhing Line G O, be in the Horizontal Pofition ; then the Horizontal Scheme will be changed to the Vertical, and confequently appear fo.

The Pillar E, has that and its oppofite Side parallel to the Plane of the Picture.   But the other Sides are in vertical Planes, which vanifh in the Vifual Point.   The Plan is fhewn by the Diagonal to E.   It is obvious from this Figure, that all Objects, which are parallel to the Picture, cannot alter nor change their Shapes ; for if we fuppofe Lines continued from all the Parts to the Vanifhing Point, and that they were cut by a Plane in a vertical and parallel Direction to the Picture ; yet then every Section would retain the original Form of the Side E.

The Pillar B, placed obliquely with the Bafe-Line, has its neareft Angle in the Plane of the Picture ; the Vanifhing Points are produced by the
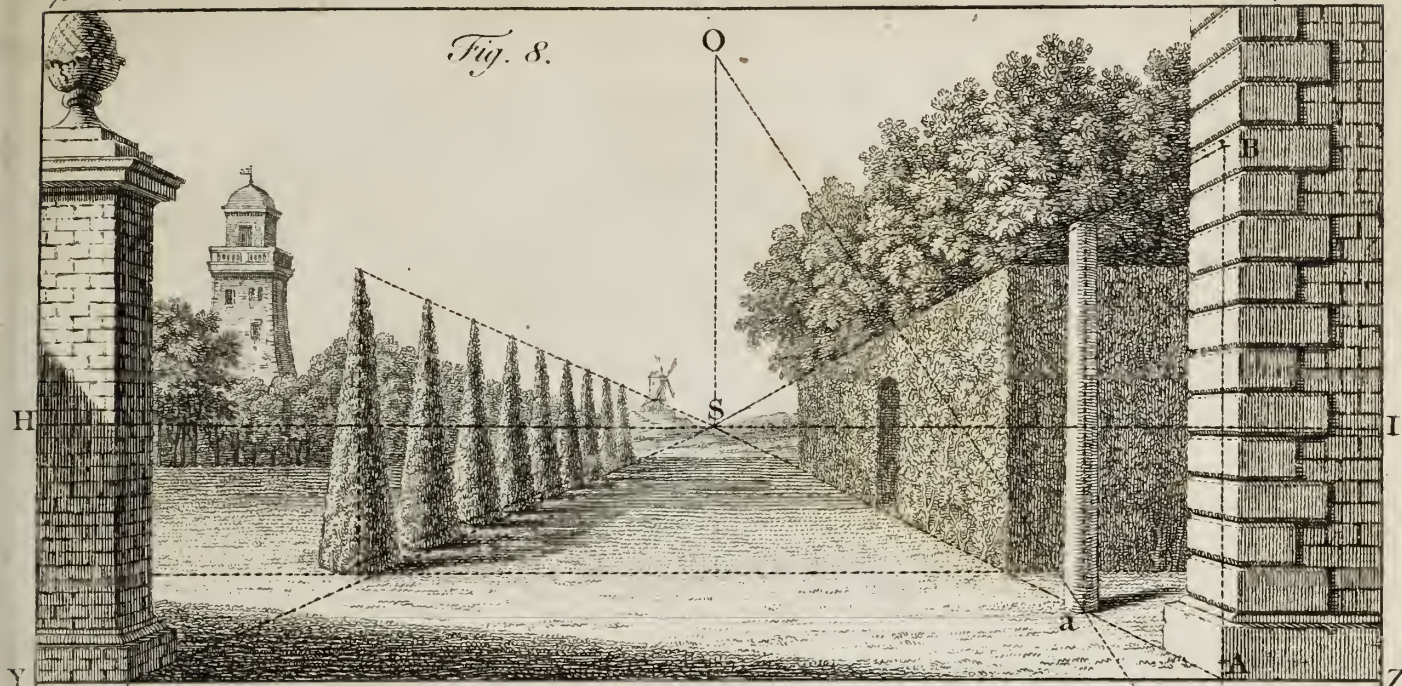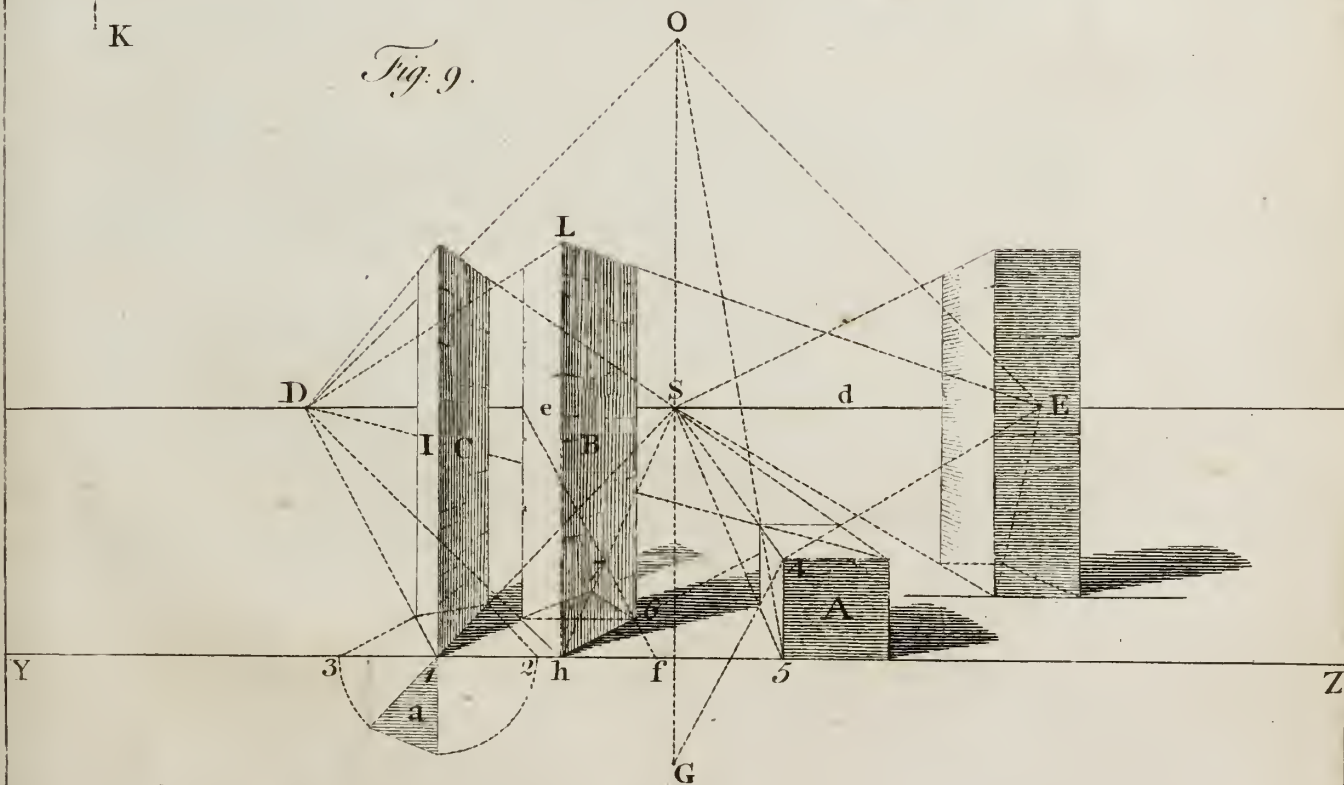
Gene-

plate IIII

Fig. 8.

Fig. 9.

Generating Lines, which make the right Angle at the Eye Point, as D O E, the Reprefentation of which is D h E, and D L E. The Side B, is in a vertical Plane that paffes through the Line L h, and vanifhes in the Point E. The other Side e, is in the Plane h L D, and therefore vanifhes in the Point D. In order to projeçt the Bottom, bring down the Diftance of the Vanifhing Point E to the Vanifhing Line, as e. Make h f, equal to the Side, and draw f e, which gives the Side h 6 ; draw a Line from 6, parallel to the Bafe-Line, to interfect h D, which gives the other Side : But if the Vanifhing Points were not at equal Diftance from the Point of Sight, which is here the Vanifhing Point of the Diagonal, then it would be neceffary to draw Lines from 6 to D, and from E through 7, which would give the other Side.

The triangular Pillar C, has its neareft Angle in the Plane of the Picture, and its Plan in the Ground Plane ; the Projeçtion of which is found by bringing the Sides to the Bafe-Line, as 12 and 13. Draw 2 D, which gives the Side of the Vifual Line ; d is the Diftance of D brought down to the Horizontal Line ; draw 3 d which gives the other Side : Then raife the Sides, and finifh the Top. The Side C is in a Vertical and Vifual Plane, the Side I vanifhes in the Point D.

The neareft Parts of Objeçts will, in their Reprefentations, be fartheft from the Vanifhing Line of the Horizontal Plane ; and if that Vanifhing Line was in the Middle, their Tops and Bottoms would then be exaçtly fimilar, as may be underftood by thefe Objeçts.

I imagine, from the Principles which I have already laid down, the Reader will be inclined to believe, that the Reprefentation of Objeçts may be projeçted without the Ground Plane. For if we underftand the Original, why fhould we not ufe the fame Rules at the Part of the Objeçt in the Piçture, where the Projeçtion is required, as if it was below the Bottom of the Piçture ? Which Method would certainly fhorten the Work, and make it more eafy.

PLATE

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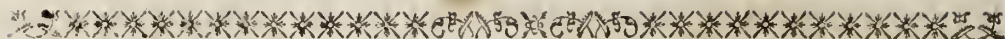
PLATE V. Fig. 10.

ZY is the Bafe Line, PI the Horizontal Line, S the Point of Sight, SO the Diftance of the Picture, and AB Part of an original oblique Line.

All the Objects in this Picture are reprefented to the Eye obliquely; not one Vifual Line is to be found in the Work, except the principal Ray. The Vanifhing Points vary in their Diftances from the Point of Sight, the Situation of the Wall is governed by the original Line AB, the Parallel of which is OV, and PO is perpendicular to it. This makes the Generating Angle POV 90 Degrees; which determines the End of the Wall to be fquare.

In order to find the Perfpective of the Wall, we fhould firft find the Reprefentation of the Plan, from which we raife the Elevations: The Whole being governed by two Vanifhing Points, with their Diftances brought to the Vanifhing Line, makes it very eafy. The Seat of the Trees is found as that in Figure 3. *Plate* I. by making their Diftance or Space from the firft Tree, parallel to the Bafe-Line; and dividing the Line AP, as ES, in that Figure; but remember it fhould be with the Diftance of the Vanifhing Point P.

The Obelifk at P, being placed with the Walks, has their Vanifhing Points.

The Corner of the Building, at a, is fquare, though it appears an obtufe Angle, which is owing to the little Diftance of the Picture. For had the Point P been at a much greater Diftance, the Obliquity of the Line PZ, would appear more to the Satisfaction of the Eye.

FIG. 11.   Here AZ is the Bafe-Line, PV the Horizontal Line, S the Point of Sight, and SO the Diftance of the Picture.
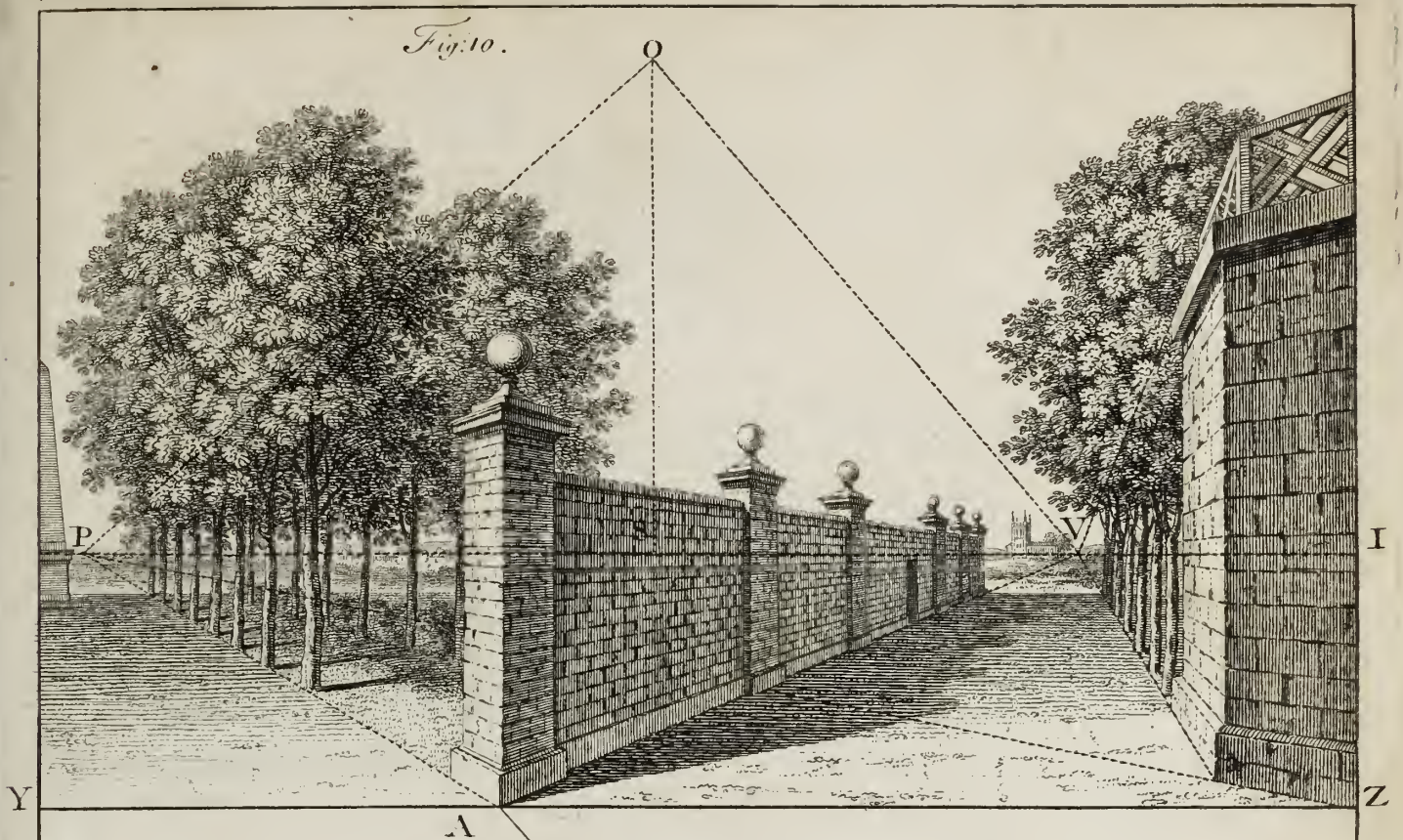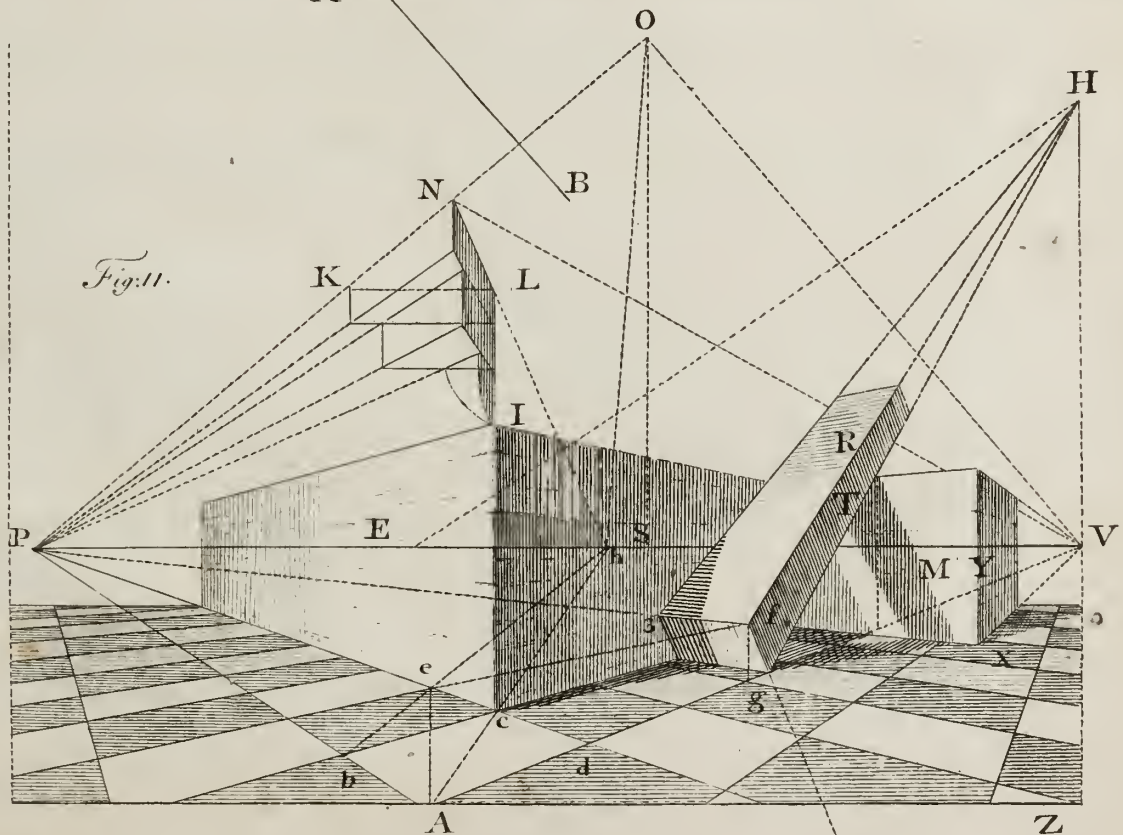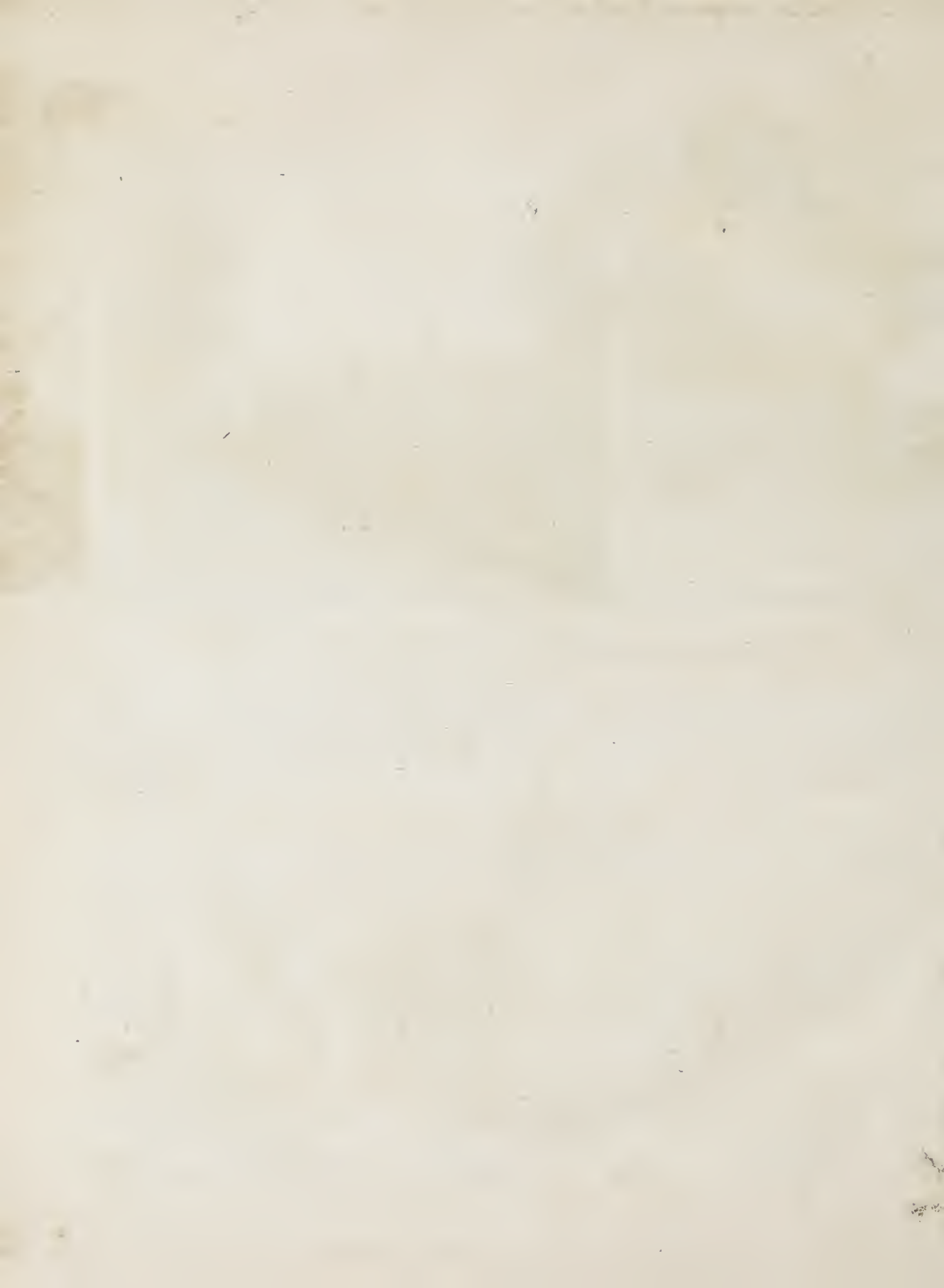
<div align="right">I de-</div>

Fig:10.

O

P · V · · · · · · · I

Y

Z

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Fig:11.

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H

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o

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Z

I defign to begin with the Projection of the Wall, and after that, of the Floor, then the Object R T, and fo finifh with the Moulding above the Wall.

The Generating Angle POV is a right Angle; therefore thofe of the Wall will be fquare.

We fhould firft make the Corner cI, then the Side E, and next that of S. Affume the Corner XY, and draw Lines from it to P, to interfect thofe of cV and IV, which will give the Side M, and make the Side Y, which finifhes the Wall.

The Line Oh, divides the Angle POV equally, and ch is its Reprefentation. h is the Vanifhing Point of Lines that interfect the Wall, as Diagonals do the Side of a Square. Let Ac be the Diagonal of the firft Square: Draw AV and AP, interfect them with Pc and Vc, which give the Square Abcd, the next Diagonal is be. By this Repitition it is eafy to fee how the whole Floor is projected.

I defign the Corner f of the Object R T, to be exactly over the Point g, and that its Side oppofite to T, fhould touch the Wall.

Let Ae in the Plane of the Picture, be the given Height of the Corner f; therefore that Corner is the Interfection of eV, and a perpendicular from g.

The Side next the Wall, and its oppofite T, are in a vertical Plane, the Vanifhing Line of which is VH, becaufe it paffes through the Point V in that Direction. And V is the Vanifhing Point of the common Interfection of the vertical and Horizontal Planes. E is the Diftance of the Vanifhing Point V, brought down to the Horizontal Line, the Place where we fhould make the original Angle of Inclination, as VEH, which is the Angle the Object is fuppofed to make with the Floor. And H is the Vanifhing Point of the Inclination.

If from the Point E we draw a Line perpendicular to HE, to cut the Vanifhing Line HV, then will that Point be the Vanifhing Point of Lines

perpendicular

perpendicular to the Side R.   The Perpendicular at 3 gives the Length of 3 f. Draw all the Sides to their Vaniſhing Points, which finiſh the Repreſentation.

The moſt exact and eaſieſt Method of projecting Mouldings in Architecture, is to make the geometrical Profile at its Place in the Picture, which I deſign to ſhew by the Projection of theſe three Mouldings, that repreſent a ſort of Cornice.

Let I K L be the geometrical Profile of the Mouldings, placed at the Top of the Wall, to the Line cL. Draw a Line from the Vaniſhing Point of the Diagonal h, through L, cut that with a Line from P, through K, the Interſection of which is N, the Extremity of the Projection. By repeating this Method at every Point of the Profile, down to the Bottom I, we ſhall have the exact Repreſentation in a vertical Plane, which paſſes through the Angle or Mitre Joint. When this Projection of the Mitre Joint is found, we have nothing more to do, but to continue the Lines of the Sides, in their proper Direction.
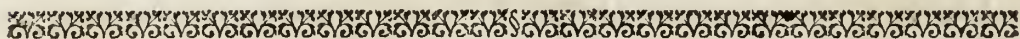
P L A T E VI.

THIS Picture is the Repreſentation of a large Block of Stone, whoſe Angles are ſquare, like thoſe a Cube. It ſtands on one of its Edges on the Horizontal Plane, and is ſupported by another Block. The Line CP, is the Seat of the Edge it ſtands on; and CV is the Seat of the Side R. Its Angle of Inclination with the Horizontal Plane is equal to the Angle V E H. Therefore H is the Vaniſhing Point of its Inclination.

FIG. 12. Let Z Y be the Baſe-Line, PE the Horizontal Line, S the Point of Sight, SO the Diſtance of the Picture, and P the Vaniſhing Point of the Edge the Block ſtands on.

Firſt we muſt find V, the Vaniſhing Point of Lines that are perpendicular to the Point P; thus: Draw a Line from P to the Eye-point O,
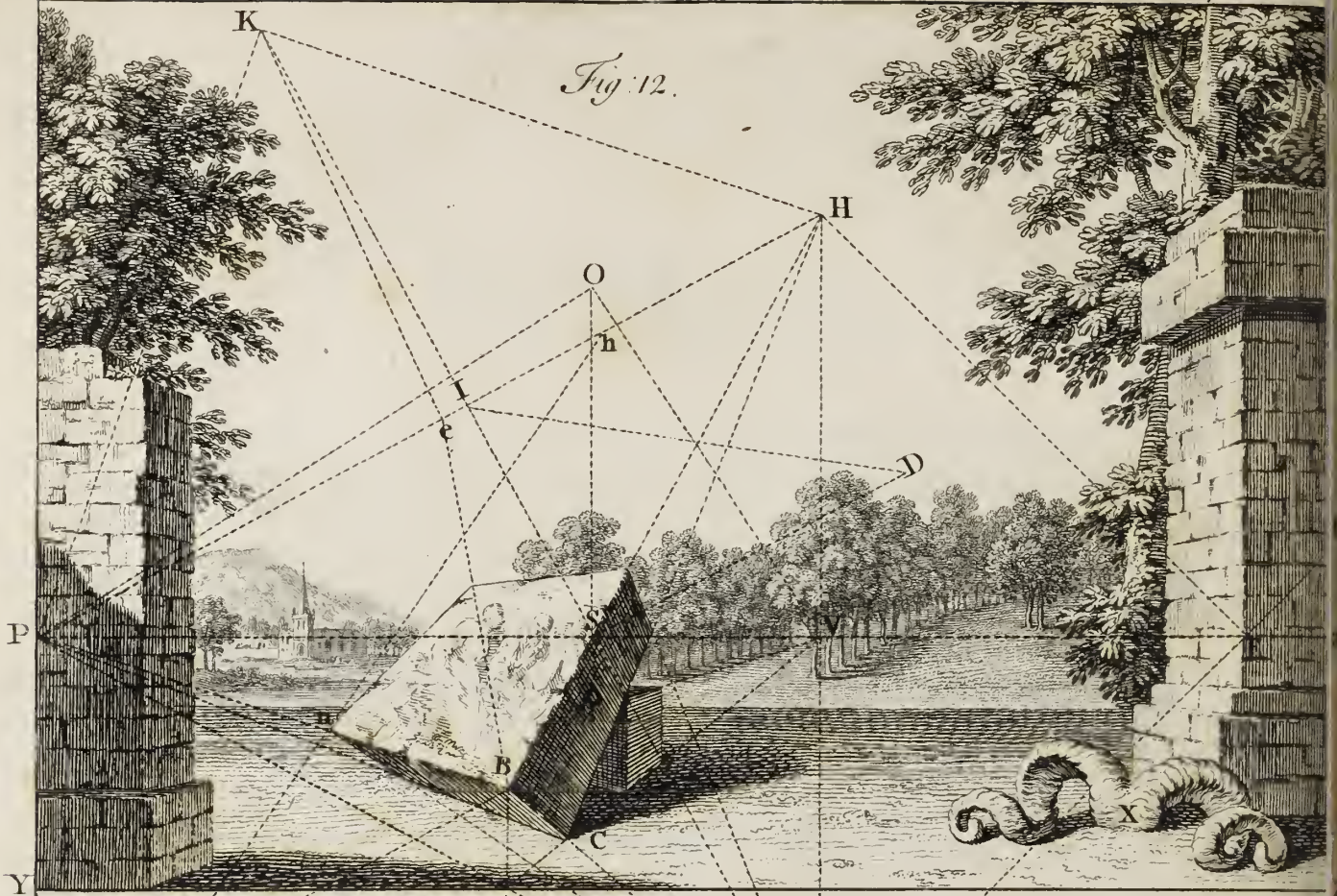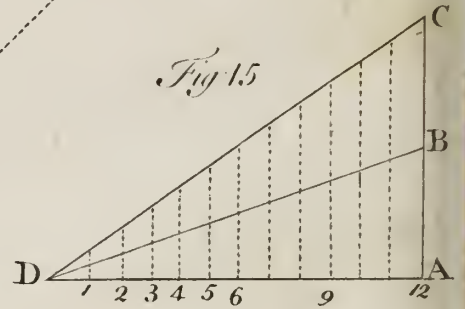
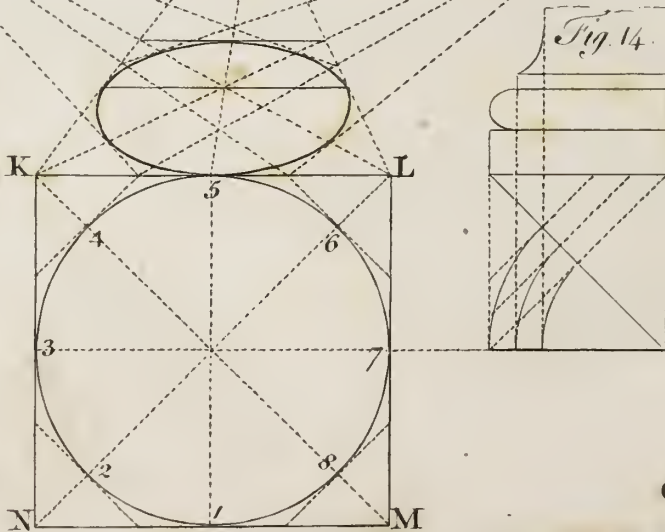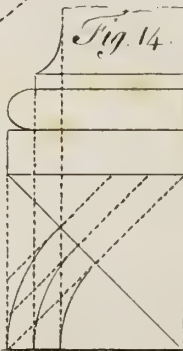plate VI

Fig. 12.

Fig. 13.

Fig. 14.

Fig. 15.

and make OV perpendicular to the Line OP, which gives the Vaniſhing Point V : Then will V be the Vaniſhing Point of the Seat of the Side R ; which Side is in a vertical Plane, whoſe Vaniſhing Line paſſes thro' V in that Direction : Therefore V is the Vaniſhing Point of the common Interſection of the Vertical and Horizontal Planes. Draw the Vaniſhing Line GH ; then will V be its Center, and VO its Diſtance. Make VE perpendicular to the Vaniſhing Line GH, and equal to its Diſtance VO : Then at the Point E make the geometrical Angle of Inclination, as VEH, which gives H the Vaniſhing Point of the Inclination. Draw EG perpendicular to EH, which makes G in that Vaniſhing Line the Vaniſhing Point of Lines perpendicular to H. Next draw the Vaniſhing Line PH, and make SD parallel to it, and equal to the Diſtance of the Picture ; then, from the Point of Sight, draw a Line to cut the Vaniſhing Line PH at right Angles ; which gives I the Center, and ID the Diſtance, of that Vaniſhing Line.

Here it is obvious in this Projection, that the Lines PH, GH, and PG, are the three Vaniſhing Lines of the ſeveral Faces of a Figure, which contain a ſolid right Angle.

It is alſo very plain, that the Line EH, according to theſe Rules, muſt be the geometrical of the original inclined Plane : Therefore, if we make Eb equal to the End or Thickneſs of the Block, then will *a*, be the Seat of b, as on the Horizontal Plane.

To proceed with the Projection : Make AB in the Plane of the Picture equal to *a*b ; then will the Point B be the neareſt Angle of the Block.

Next we ſhould make IK equal to ID, and draw the Lines PK, and HK, that generate a ſquare Angle, which is equally divided by the Line Ke. Make BL equal to the Length of the Block, and parallel to the Vaniſhing Line PH. Draw a Line from L to h, the Diſtance of P ; which will give the Side Bn. Draw nH, and the Diagonal Be, and thro' their Interſections draw a Line from P, which gives the upper Side. Next draw the Line BG, which gives BC, the neareſt Edge ; and draw the Lines BP, CP, and BH, CH ; then the Line nG, and one from the Angle above S to G, will finiſh the whole Repreſentation, or Projection of the Block.

I

I have

I have endeavoured to shew, in the Progress of all the Schemes, that the Principles, on which the whole Art depends, are so simple, that it is obvious the Method is general to all Planes alike.

First, of the Horizontal Plane. The Distance of the Picture must be placed from the Center, or Point of Sight, perpendicular to its Vanishing Line, before we can make the generating Angles, which give the Vanishing Points : Then we may bring down their Distances to the Horizontal Line, provided the Dimensions of the Original are brought parallel to them ; as I have shewn in the Course of the Work.

Secondly, of the Vertical Plane. The Distance of the Vanishing Line is placed perpendicular to it ; and from the Eye-point proceed the generating Lines that give the Vanishing Points : The Distance of which are used and brought to the Vanishing Line in the same manner as those of the Horizontal Plane.

And the Inclined Plane has its Distance placed perpendicular to the Vanishing Line ; and from the Eye-point proceed the generating Lines and Angles, which produce the Vanishing Points, and which are also brought to the Vanishing Line, and used as those of the Horizontal.

The Method of finding the Center of a Vanishing Line, is, only to draw a Line from the Point of Sight, to cut or intersect the Vanishing Line at right Angles ; which Intersection will be the Center of that Vanishing Line. The general Rule for finding the Distance of a Vanishing Line, is, always to make the Distance of the Picture from the Point of Sight parallel to that Vanishing Line, and to draw a Line from that, to the Center of the Vanishing Line, which will be the Distance of that Vanishing Line, as DI is to the Vanishing Line PH, or OV to that of GH.

To find the perspective Representation of Circles, we are obliged to make a Plan of the Circle, or Part of the Plan, by adding such Lines to it, as may easily be projected, and leave a clear Idea of the required Circle.

Fig. 13. Let S be the Point of Sight, D and E the Points of Distance, and KLMN the Scheme of the Plan.

The

The moſt exact and eaſieſt Method, is, to incloſe the Circle with a Square, and then make the two Diameters and Diagonals, which give the eight required Points. But inſtead of drawing Lines thro' the Points of the Diagonals parallel to the Sides of the Square, I make them parallel to the Diagonals: This Method gives the ſame Points, with the Lines nearer to the Circle than can be drawn by any other Method whatſoever. The reſt of the Figure needs no Demonſtration.

FIG. 14. Shews the Method of making the Plan of the Circles, in order to find the perſpective Repreſentation of the Torus; which I have done according to my Method, juſt ſhewn, of drawing Circles; and which may be underſtood very eaſily, at Sight of this Figure.

The Perſpective of the Torus ſeems to be a Circle contained in four Lines, which are nearer or farther diſtant from each other, according to the Situation of the Eye: Two of which are perpendicular to the Horizontal Plane: Theſe give the greateſt Breadth of the Torus; the other two are parallel to that Plane, and give the Height and Depth: The one is the upper and fartheſt Part of the Circle, the other the neareſt and bottom Part of the Torus. The two perpendicular Lines proceed from the Extremity of the Circle in the Plan, which are found from the Projection of the two eight oppoſite Parts: Thoſe that give the Height and Depth are governed by the Perſpective Section of the Baſe, which is in the Vertical Plane.

FIG. 15. Is the Diagonal Scale; which is of univerſal Uſe for tranſferring all Sorts of Deſigns to the greateſt Exactneſs, and ſo eaſy to underſtand, that one Demonſtration is ſufficient for every Artiſt; who will, I imagine, find no manner of Difficulty in applying it to Practice. Suppoſe AB to repreſent one Foot in the Deſign which we are to work from, and AC to be the intended Length of one Foot in that which we are going to make.

The Method is, firſt to take the Dimenſions of the Part we propoſe to begin with; then to place the Compaſſes to the Baſe-Line of the Scale,

and find what it is in the Line DB; then open them to that in the Line DC, which will be the required Length.

Thus the Reprefentation is found by Feet and Inches; becaufe the Bafe-Line DA contains twelve Parts, which confequently divide the Length AB, and AC, on the Lines DB, and DC, into that Number.

By this Method we may make the Scale to any Proportion: And as it is the Bufinefs of every Artift to find a proper Scale for his Purpofe, therefore Painters are not obliged to ufe always fuch-Scales as the Work was wrought to.

Suppofe we draw the Pedeftal without ufing the Method of Feet and Inches: Divide the whole Height into any convenient Number of equal Parts, and let one of thofe be for the Scale: Then divide the Height we intend to make the Pedeftal of, in the fame manner, and apply them to the Method of the Scale; which will anfwer our Purpofe as well. It is fometimes neceffary, in copying, to divide the Original into a Number of Squares, and then divide the Cloth for the Copy the fame. If in one of the Squares at the Corner of the Cloth we make the Scale according to this Method, we may ufe them as we did the Scale of Feet and Inches.

The Number in the Bafe of the Scale is at our Pleafure. Remember to make the Squares very large; for none but Novices make them otherwife.

FIG. 16. Is a Method which I have often found to be of great Ufe, and very eafy to practife, when we are a little ufed to it.

Suppofe the Line A a, to be the Height of any Defign we have to work from; and the Line B b, the intended Height of that which we are going to make. Draw the Bafe CB, then place the Defign perpendicular to it as A a, B b, &c. and draw a Line from b through a, to cut the Bafe, which will give the Center C.

If the Line A*a*, be divided into any Number of Parts, and we draw Lines from the Center C through them, to cut the Line B*b*, then will they divide the Line B*b* in the same Manner exactly.

Therefore if the Line A*a*, was the Axis of a Column and Entablature, the same may be transferred to the Height we would have it, by having a small Nail in the Center, and a fine Thread, such as the Wig-makers weave with, and only strain the same over the Parts in A*a*, to B*b*, which will give the required Dimensions.

In the same Manner we may have all the Breadths, by applying them to the Line A*a*, and continuing them to the Line B*b*; or if it is only a few of them, as the Diameters, they may be done separately : But remember, that after the Places of the Lines A*a* and B*b* are fixed, they must continue so, till the Whole is finished.

The antique Figure in the sixth Plate, marked with the Letter X, is an Object I have studied with great Application and Care, in order to project it exactly, according to the Rules of Perspective ; and as I improved in the Knowlege of the new Principles, I flattered myself I should succeed ; believing if I arrived at such Perfection in the Art, I should then be able in time to represent all Objects whatsoever, as some of the Learned in the Mathematicks will have it, according to the *strictest Rules* ; who dogmatically assert that every Part of the Perspective should be mathematically true. When we fancy this to be really the Case, it is reasonable to believe that we should be anxious to learn an Art, which we think so absolutely necessary. Now, gentle Reader, I must confess my Weakness, and tell you, that notwithstanding all my Care, and puzzling after this mathematical Truth, I find the Undertaking was too great for my Capacity ; and therefore, from the Experience of my Folly, I determined to give up the Attempt, and flatter myself no farther with such Expectations. But whenever the Rules which I have shewn, should fail, and grow tedious, which I believe will not happen in Matters of Consequence, I design immediately to settle the Affair at Sight of the Object.

The

The Volutes in the Capitals of Columns, and the Twift in Stair-cafes, are Objects of this Nature, and very probably were taken from this Antique. It has also a great Refemblance to Mr. *Hogarth's precife Serpentine Line*; and therefore, without doubt, has some Grace, though the Twift is a little quicker. It is an Object of well-varied Contents, whose Proportions gradually leffen to its Extremities; and its Dimenfions are governed by *Fitnefs*, *Variety*, *Uniformity*, *Simplicity*, *Intricacy*, and *Quantity*. What a Pity it is, this venerable Object of Antiquity fhould not be reprefented by the *ftricteft Rules* of Perfpective! I confefs this would afford Matter of Triumph to any learned Critic, that is happy enough to fucceed in the Attempt.

In purfuance of our prefent Inquiry, fuppofe, according to a certain chimerical new Syftem, the Object under our Confideration be imagined to have all its inward Contents nicely fcooped out, and the Eye at once to view the Whole from within, and mark the oppofite correfponding Parts, and take Care to acquire a perfect Idea of the Diftances and Bearings of their feveral material Points and Lines in the Surfaces: Or, for the more eafy Defcription of the Projection, fuppofe we were to gauge the Contents with Wires, in order to affift and guide us to a readier Conception of all the intervening Parts; I leave it to the Critics to judge of what Ufe thefe Expedients are, towards raifing in the Imagination a true and perfect Idea of the Antique in Queftion.

The Pamphlet intituled *A critical Examination of the Paintings on the Ceiling of the Banqueting-houfe at* White-hall, fhews that that celebrated Ceiling has nine feparate Points of Sight: And that no Painting can appear perfectly true, unlefs feen from the Point intended by the Painter: And though a Picture may be perfectly true from one certain Point of View, it cannot from any other. Therefore the Author has taken great Care, to fhew the Neceffity of regarding a Picture, as intended by the Painter.

The Picture he fays, *being always confidered as a tranfparent Surface or Medium, through which the Vifual Rays are fuppofed to pafs; if the Spectator changes his Situation, thofe Rays (in Nature) will interfect that Sur-*
face

face in different Points; and therefore (in the Picture) being determined to such certain Points, the Station of the Spectator becomes necessarily fixed and unalterable, and the Picture must appear false seen otherwise.

Suppose we see, through a Window or transparent Plane, a real Cube, placed directly opposite, tho' somewhat below, the Eye. In this Situation we shall see only two Faces, one in Front, and the other at Top; and if we move to the Right or Left, we must see one of the other Faces. This is his Proposition; which is certainly true.

In order to understand the Principles of Perspective, we are obliged to consider the Picture as a transparent Plane, thro' which the visual Rays pass to the Spectator's Eye. But when the Design is really a Picture, whose Representation is fixed upon some opaque Body, as a Board, Wall, or painted Cloth, that cannot be transparent, but a flat smooth Surface; and the Object represented is a Cube that shews only two Faces, one in Front, and the other at Top; tho' we move to the Right or Left from the Point of Sight, we shall never see more by changing the Place; neither is it reasonable to believe we should: For if we find the same Appearance, tho' moved from the Point intended by the Painter, the Case is not altered; which shews there is no Necessity of having the Eye of the Spectator exactly in that identical Point.

If the Spectator's Eye must coincide with the Point of Sight, the Distance should be considered accordingly; and it will then be a very difficult Matter to come at the proper Point of View to see the Picture; and the more so, as its Horizon, when hung up, is seldom so low as the Eye.

I own the Sight of the Pamphlet excited my Curiosity to examine the Ceiling; and I find the Centre of the Whole to be the only Point of Sight requisite in all that noble Design. For, from the Middle of the Room, I saw the Intention of that great Painter, and was convinced of it from the Order of the Whole, and by the natural Position of the Figures, which appeared all finely foreshortened, and looked like such living Objects viewed from the middle of the Room below, which was, in my Opinion, the principal Point of View that *Rubens* intended for the whole Ceiling.

I am

I am alfo of Opinion, that all Ceilings, except thofe of Galleries or long Rooms, fhould have but one Point of Sight; and, that there are fome Subjects, which I believe require no Point of Sight, as living Objects reprefented in the Clouds, which have no Architecture, nor any terreftrial Appearance; which is the Cafe with moft of the Work in this Ceiling. And if there is no Point of Sight required in the Work of the Picture, then I think there is none in regard to its being *truly feen*; becaufe the Eye cannot coincide with the Point that never was made or intended.

It was not material to take Notice of the moft dry and lifelefs Part of the Performance; I expected Mr. *Highmore* would have given us fome ingenious Remarks on the Forefhortenings of the Figures, and of the Excellence of the Colouring, which I prefume would have been more agreeable to his Readers, than telling them, that *Rubens* was a little deficient in an Art which was never underftood, as he might have faid, till this Century.   But it is reafonable to believe, if his Leifure had permitted him to examine the Whole, he would have found much to commend, and very little to cenfure.

As it may be expected, that I fhould fay fomething of the Perfpective of Shadows, I fhall only obferve, that the Geometrical or Perfpective Knowlege of Shadows is of very little Confequence to a Painter; it is eafily underftood, when we have learned that of the Objects.   But in my Opinion Painters may fpare themfelves the Trouble of learning the lineal Perfpective of Shadows, becaufe their Bufinefs is to fhun every thing of that Nature in a Picture. All the Limits and Shapes of Shadows fhould vanifh; every Part that is hard and edgy cuts and offends the Eye.

Having now given my Readers the beft Infight in my Power to the Practice of Painting and Perfpective, I hope they will excufe the Size of this Treatife, which it has been my Study, from its firft Projection, to confine to as narrow Limits as poffible, being from Experience convinced, that an Art (if properly) cannot be too concifely defcribed: Therefore I am forry I could not, from the Nature of the Subjects, reduce it to a fhorter or leffer Work.

F I N I S.

E R R A T A.

Page 6, Line 14, after *do it*, read *in*.   P. 8, l. laft, after *ufed*, r. *alone*.   P. 23, l. 13, for *reafon which*, r. *which reafon*.   P. 27, l. 11, for *a*, r. *the*.   P. 29, l. 26, 27, for *Sattin and Velvet, and Vermillion for Cloth : The Middle Teint is Vermillion*, r. *Sattin, Velvet, and Cloth : The Middle is Vermillion and White*.   P. 32, l. 18, for *all the coloured*, r. *all coloured*.   P. 40, l. 21, for *then the Middle Teints*, r. *and improving the Middle Teints*. P. 43, l. 2, for *rfrom*, r. *from*.   P. 50, l. 14, for *Picture in which the Line*, r. *Bafe-line, in which Line*.   Ibid. l. 22, for *and* B, r. *and* a.   Ibid. l. 28, for *Side* h I, r. *Sides* h I *and* N f. P. 52, l. 4, for *their Seats*, r. *the Center of their Seats*.   Ibid. l. 28, for *a vertical and parallel Direction*, r. *a vertical Direction, but parallel to the Picture*.   P. 53, l. 16, for *Side of*, r. *Side in*.   P. 56, l. 19, for *thofe a*, r. *thofe of a*.
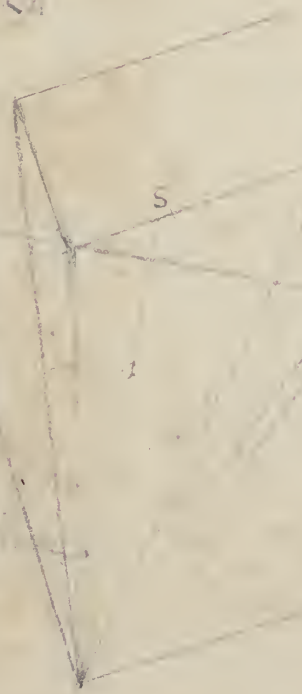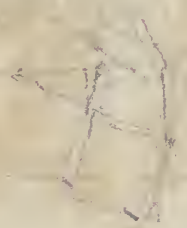
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